

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

2010-2011

Season



FIRST TUESDAY CONCERT SERIES

FALL FACULTY GALA

Tuesday, September 7, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

FALL FACULTY GALA

PROGRAM

Chants for the Chief, No. 10 (1991) Gaudencio Thiago de Mello
A Hug for Pixinga (b. 1926)

Harlaxton Quintet (plus one)

Kelly Sulick, Flute
Elizabeth Robertson, Oboe
Thomas Josenhans, Clarinet
Edwin Lacy, Bassoon
Jonas Thoms, Horn
William Shaltis, Percussion

"Quel guardo, il cavaliere ... So anch'io la virtù magica" Gaetano Donizetti
from *Don Pasquale* (1843) (1797-1848)

Linda Lister, Soprano
Anne Fiedler, Piano

Sonata in B $\flat$ Major, K. 292 Wolfgang Amadeus Mozart
III. *Rondo (Allegro)* (1756-1791)

Edwin Lacy and Thomas Dickey, Bassoons

Tango En Skai (1985) Roland Dyens
(b.1955)

Renato Butturi, Guitar

Two Mexican Dances (1974) Gordon Stout
II (Second movement) (b. 1952)

William Shaltis, Marimba

"Pantomime" (1986) Philip Sparke
(b. 1951)

Kenneth Steinsultz, Euphonium
Anne Fiedler, Piano

Concerto in G minor for Flute, Oboe, and Antonio Vivaldi
Basso Continuo, P. 402 (1675-1741)

Allegro ma cantabile

Kelly Sulick, Flute
Elizabeth Robertson, Oboe
Edwin Lacy, Bassoon
Douglas Reed, Harpsichord

TRANSLATIONS

"Quel guardo, il cavaliere...So anch'io la virtù
magica" from *Don Pasquale* (1843)

That glance
it pierced the knight's heart,
he bent on his knees and said:
I am your knight
And in that glance there was
such taste of heaven
that knight Riccardo,
being conquered by love,
swore he would not think
to any other woman.

Ah, Ah!

I also know the magic virtue
of a glance at the right time in the right place,
I also know how hearts burn
on the slow fire
of a short smile.
I also know the effect
of a deceitful tear,
of an instant languor
I know the thousand means
love-frauds use,
the charms and the easy arts
used to seduce a heart.

I have an odd mind,
I have a ready wit,
I like being witty, joking:
If I get angry
I rarely can remain calm
But I can soon change indignation in laugh,
I have an odd mind,
but an excellent heart, ah!

"Di Provenza, il mar, il suol" from *La
Traviata* (1853)

The sea and soil of Provence –
who has erased them from your heart?
From your native, fulsome sun –
what destiny stole you away?
Oh, remember in your sorrow
that joy glowed on you,
and that only there peace
can yet shine upon you.
God has guided me!

Ah, your old father –
You don't know how much he has suffered!
With you far away, with misery
has his house become full.
But if in the end I find you again,
if hope did not fail within me,
if the voice of honor
didn't become silenced in you,
God has heard me!

"Lonely House" from *Street Scene* (1947) Kurt Weill
(1900-1950)

Richard Williams, Tenor
Garnet Ungar, Piano

La Source, Op. 44 Alphonse Hasselmans
(1845-1912)

Erzsébet Gaál Rinne, Harp

"Di Provenza, il mar, il suol" from *La Traviata* (1853) Giuseppe Verdi
(1813-1901)

Jon Truitt, Baritone
Dennis Malfatti, Piano

Primavera portena (1970) Astor Piazzolla
(1921-1992)

Anne Fiedler, Piano
Jennifer Wingert, Cello
Carol Dallinger, Violin

Die Bänkelsängerlieder, c. 1684 Anonymous
Edited by Robert King

Jive for Five Paul Nagel
(b. 1946)

Shepard Brass Quintet
Timothy Zifer, Trumpet
Timothy Groulx, Trumpet
Jonas Thoms, Horn
Kenneth Steinsultz, Trombone
Neil Parsons, Bass Trombone

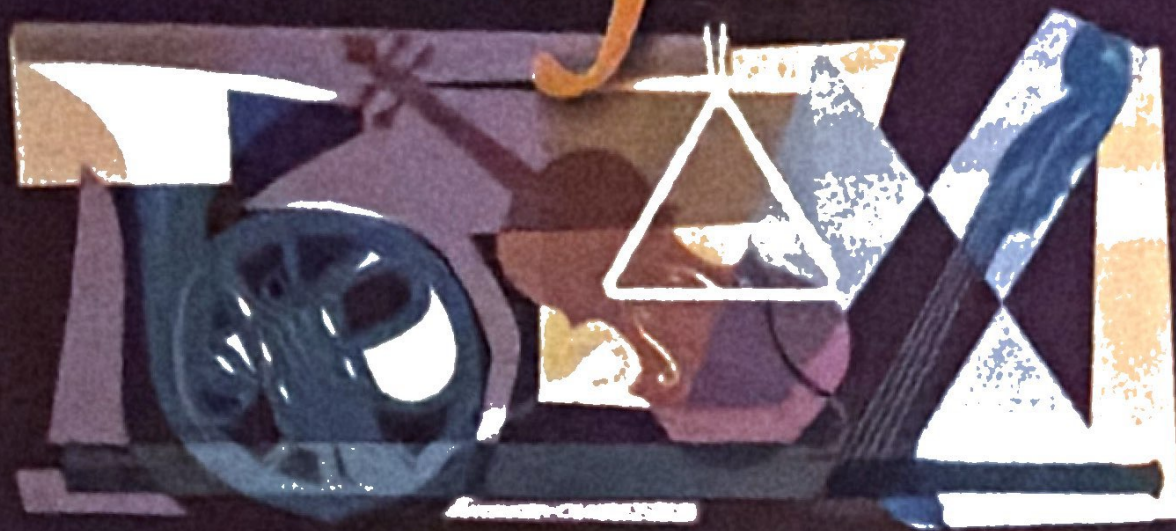
Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
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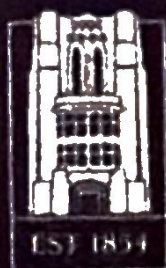
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DEPARTMENT MUSIC



FACULTY RECITAL KELLY SULICK FLUTE

Tuesday, September 14, 2010
Wheeler Concert Hall
7:30 p.m.



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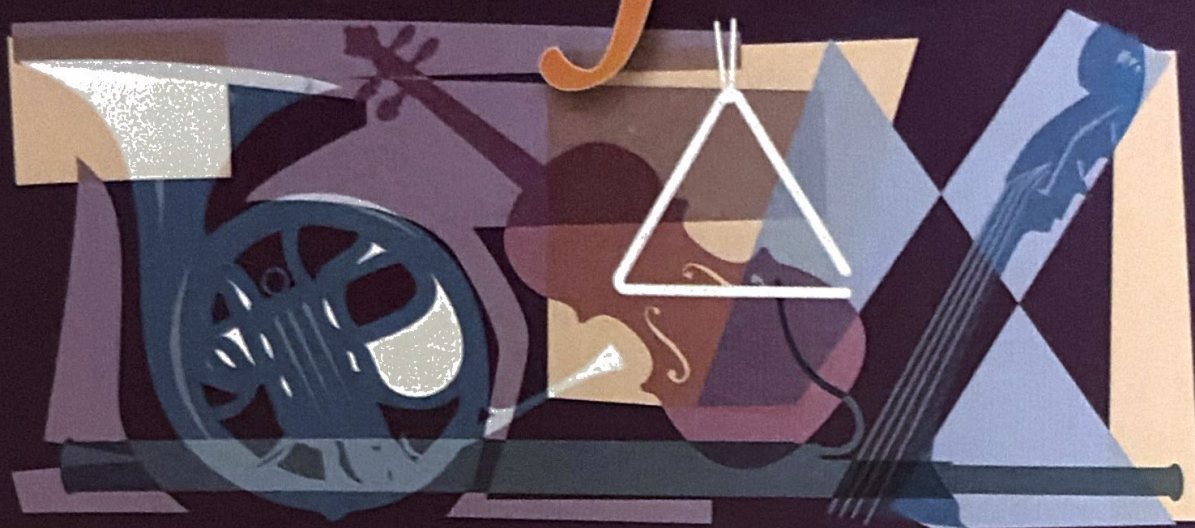
KELLY SULICK, FLUTE THOMAS DRURY, PIANO

PROGRAM

- Sonatine pour Flute et Piano (1943)..... Henri Dutilleux
(b. 1916)
- Perpetual Afternoon (2009) Kristin P. Kuster
(b. 1973)
- Kokopeli (1990) Katherine Hoover
(b. 1937)
- First Sonata for Flute and Piano (1951)..... Bohuslav Martinu
I. *Allegro Moderato* (1890-1959)
II. *Adagio*
III. *Allegro poco moderato*
- Sonata for Flute and Piano, Op. 14 Robert Muczynski
I. *Allegro deciso* (1929-2010)
II. *Vivace*
III. *Andante*
IV. *Allegro con moto*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



FACULTY RECITAL

KENNETH STEINSULTZ EUPHONIUM AND TROMBONE

Tuesday, September 21, 2010

Wheeler Concert Hall

7:30 p.m.



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KENNETH STEINSULTZ,
EUPHONIUM AND TROMBONE
ANNE FIEDLER, PIANO
DOUGLAS REED, ORGAN

PROGRAM

- Fantasia (1973) Gordon Jacob
(1895-1984)
- Five Pieces in Folk Style, Op. 102 (1849) Robert Schumann
(1810-1856)
I. *Mit Humor*
II. *Langsam*
III. *Nicht schnell, mit viel Ton zu spielen*
IV. *Nicht zu rasch*
V. *Stark und markirt*
- Prayer, "From Jewish Life" (1925) Ernest Bloch
(1880-1959)
- Pantomime (1986) Philip Sparke
(b. 1951)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



UE PIANO SERIES ARIANE LIAO

Saturday, September 25, 2010
Wheeler Concert Hall
4:00 p.m.



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BIOGRAPHY

Ariane Alexander-Liao, DMA received her early pianistic training at the Julliard School of Music studying with Richard Faber. She continued her studies at Indiana University, the University of California at Santa Barbara, and the University of Houston Moores School of Music where she earned a DMA in piano performance working with Abbey Simon and Ruth Tomfohrde. Liao has performed as soloist and has given master classes at both the preparatory and collegiate levels throughout the United States and the British Isles. As collaborative artist and chamber musician she has performed with notable artists including Janos Starker, Yair Kless, Angela Fuller, Tanya Reminikova, and Sally O'Reilly to name a few. She currently maintains a private studio in Houston where her students continue to win prizes both in and out of state and are accepted at major music schools for their collegiate studies. In the summers, Liao is both assistant director and a piano faculty member at the BRAVO! Summer String and Keyboard Institute at the University of Minnesota in Minneapolis.

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ARIANE LIAO

PROGRAM

Makrokosmos II (1973) George Crumb
(b. 1929)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



INAUGURATION WEEK CELEBRATION CONCERT

Sunday, September 26, 2010
Wheeler Concert Hall
7:00 p.m.



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INAUGURATION WEEK CELEBRATION CONCERT

PROGRAM

Woodbury Fanfare (1959)..... Leroy Anderson
(1908-1975)

Trumpet Ensemble

Timothy Zifer, Director

Dalton Bailey

Nick Seibert

Nathan Winstead

Michelle Nuti

Dalton Snyder

Chelsea Mosolak

Ian Lynch

Mayoral Proclamation

Laurel Vaughn

President, Friends of UE Music

Hymne d'action de grâces "Te Deum" (1934) Jean Langlais
(1907-1991)

Michael Salazar, Organ

Sextet for Piano and Wind Quintet, Op. 100 Francis Poulenc
Allegro (1899-1963)

Kelly Sulick, Flute

Elizabeth Robertson, Oboe

Thomas Josenhans, Clarinet

Edwin Lacy, Bassoon

Jonas Thoms, Horn

Garnet Ungar, Piano

"Mi chiamano Mimì" from Act I of *La Bohème*..... Giacomo Puccini
"Quando me'n vo" from Act II of *La Bohème* (1858-1924)

Kelci Scott, Soprano

Caroline Buckmann, Soprano

Kristin Jones, Piano

Sonata in G Major for Piano and Violin, K. 301 W.A. Mozart
Allegro con spirito (1756-1791)

Tsz-Hei Fatima Chan, Violin

Garnet Ungar, Piano

Digga-digga Digga-digga Digga-digga Digga-digga Deegot..... David Jarvis
(b. 1954)

Kaitlyn Gress, Percussion

William Shaltis, Percussion

TRANSLATIONS

"Mi chiamano Mimi"

Yes, they call Mimi,
but my name is Lucia.
My story is brief.
In cloth or silk, I embroider
at home or away.
I'm calm and happy, and
my hobby is making lilies and roses.
The things that please me,
that have such sweet magic,
that speak of love and springtime,
That speak of dreams and fantasies,
those things that have the name: poetry.
Do you understand?
They call me Mimi –
I don't know why.
I make my meals by myself.
I don't always go to Mass, but I pray often.
I live alone...all alone.
There in a little white room
I look over the roofs into the sky.
But when the spring thaw comes,
the first sun is mine,
the first kiss of April is mine!
A rose blossoms in a vase...
I observe it leaf by leaf!
Flowers have such delicate perfumes,
but, alas, the flowers I make have none.
I wouldn't know what else
to tell you about me.
I'm your neighbor that comes
to bother you in the middle of the night.

"Quando me'n vo"

Musetta:

When I walk all alone in the street
people stop and stare at me
and look for my whole beauty
from head to feet
and then I taste the slight yearning
which transpires from their eyes
and which is able to perceive from manifest charms
to most hidden beauties.
So the scent of desire is all around me,
it makes me happy!
And you, while knowing, reminding and longing,
you shrink from me?
I know it very well:
you don't want to express your anguish,
but you feel as if you're dying!

Mimi:

Oh! I can see that this poor woman
is in love with Marcello!

Three American Miniatures (1981) John Rutter
Rag (b. 1945)
Alyssa Kerecki, Flute
Stephanie Myers, Clarinet

Lau Enskjal Abesti Jesus Guridi
Ala Baita (1886-1961)
Ala Batua arr. Francis Goudard
Renato Butturi, Guitar
Joseph Luegers, Guitar
Jennifer Nowacki, Guitar

"The Hills of Tomorrow" from *Merrily We Roll Along* (1981) Stephen Sondheim
(b. 1930)
Linda Lister, Soprano
Gregory Rike, Tenor
Douglas Reed, Organ

Carmen Suite (1875) Georges Bizet
Prelude to Act I (1838-1875)

When I'm Sixty-four (1966) John Lennon
(1940-1980)
Paul McCartney
(b. 1942)
arr. Canadian Brass

Shepard Brass
Timothy Zifer, Trumpet
Timothy Groulx, Trumpet
Jonas Thoms, Horn
Kenneth Steinsultz, Trombone
Neal Parsons, Bass Trombone

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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DEPARTMENT MUSIC



FACULTY RECITAL

ELIZABETH ROBERTSON
OBOE

EDWIN LACY
BASSOON

Tuesday, September 28, 2010
Wheeler Concert Hall
7:30 p.m.



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ELIZABETH ROBERTSON, OBOE
EDWIN LACY, BASSOON

ANNE HASTINGS FIEDLER, PIANO
BEVERLY ATTINGER, PIANO
WILLIAM SHALTIS, PERCUSSION

PROGRAM

- Ballade for oboe and piano (1952)..... Hendrik Andriessen
(1892-1981)
- Mill Songs: Metamorphoses after Schubert (1997) Dan Welcher
(b. 1948)
 I. Wandering
 II. The Inquisitive Man
 III. The Hunter
- Sonata in F Major (1894)..... William Hurlstone
(1876-1906)
 Vivace
 Ballade
 Allegretto
 Moderato; Animato
- Le Tombeau de Mireille pour Galoubet, ou Petite Flute, ou Hautbois...* Henri Tomasi
(1901-1971)
 Introduction et Variations
 Variation I
 Variation II
 Variation III. Air
 Variation IV
 Romance
 Farandole
- Phantom Variations for Oboe, Bassoon, and Piano (2009) John Cheetham
(b. 1939)
 I. *Allegro con brio*
 II. *Allegretto grazioso*
 III. *Lento e solenne*
 IV. *Leggiero*
 V. *Allegro vivo*

DEPARTMENT MUSIC



GUEST ARTIST ALLEN VIZZUTTI TRUMPET

Sunday, October 3, 2010
Wheeler Concert Hall
7:30 p.m.



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ALLEN VIZZUTTI, TRUMPET
LAURA VIZZUTTI, PIANO

PROGRAM

- | | |
|---|-----------------------|
| Concertino in E-flat, Op. 4 | J. G. Albrechtsberger |
| a. <i>Moderato</i> | (1736-1809) |
| b. <i>Larghetto</i> | |
| c. <i>Vivace</i> | |
| Andante and Capriccio | Allen Vizzutti |
| | (b. 1952) |
| Somewhere Over the Rainbow (1939) | Harold Arlen |
| | (1905-1986) |
| | arr. Vizzutti |
| Nine Black Riders: Fantasy for Trumpet and Piano..... | Allen Vizzutti |
| Carnival of Venice (1780)..... | Delaware Staigers |
| | (1899-1950) |

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



DEPARTMENT MUSIC

FIRST TUESDAY CONCERT SERIES

ALL OCTETS

Tuesday, October 5, 2010
Wheeler Concert Hall
7:30 p.m.



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PERSONNEL

Kelly Sulick, Flute
Elizabeth Robertson, Oboe
Thomas Josenhans, Clarinet
Edwin Lacy, Bassoon
Ron Tucker, Bassoon
Jonas Thoms, Horn
Timothy Zifer, Trumpet
Timothy Groulx, Trumpet
Kenneth Steinsultz, Trombone
Neil Parsons, Bass Trombone
William Shaltis, Percussion
Carol Dallinger, Violin
Kitty Savia, Violin
Jennifer Wingert, Cello
Lee Veazey, Bass
Thomas Taylor Dickey, Conductor
John Jordan, Lecturer

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ALL OCTETS

PROGRAM

Ocho por Radio (1933) Silvestre Revueitas
(1899-1940)

Octandre (1923) Edgar Varése
(1883-1965)
I. Assez lent
II. Tres vif et nerveaux
III. Grave

Octet (1923) Igor Stravinsky
(1882-1971)
I. Sinfonia
II. Tema con variazioni
III. Finale

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

“Agnus Dei” from *Missa Papae Marcelli* (1567).....Giovanni Palestrina
(1525-1594)

Dalton Bailey, Trumpet
Nick Seibert, Trumpet
Caleb Gorrell, Horn
Travis Guffey, Trombone
Kody Woodson, Tuba

“Adieu, notre petite table” from *Manon* (1884).....Jules Massenet
(1842-1912)

Kelci D. Scott, Soprano
Michael Salazar, Piano

“Ach, ich fühl’s” from *Die Zauberflöte* (1791)..... W. A. Mozart
(1756-1791)

Alyssa Brooks, Soprano
Kristin Jones, Piano

Prayer of St. Gregory, Op. 62b (1946).....Alan Hovhaness
(1911-2000)

Nick Seibert, Trumpet
Michael Salazar, Organ

Thursday, October 7, 2008
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



UE PIANO SERIES ROGER WRIGHT

Thursday, October 7, 2010
Wheeler Concert Hall
7:30 p.m.



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BIOGRAPHY

Roger Wright Rocks the Rach with the San Antonio Symphony "He rocked the Rach. In a blistering performance of Rachmaninoff's Concerto No. 3 in D minor, the renowned pianist...took no prisoners, playing with passionate aplomb and athletic intensity. In Wright's capable hands, the majestic concerto, especially the cadenza in the first movement, was both elegant and furious."

The San Antonio Express-News

Roger Wright has performed to critical acclaim in major music centers in the United States and abroad. He has been compared to some of the greatest piano virtuosos and has received rave reviews in such publications as the *Washington Post*, *American Record Guide*, *Clavier*, *San Antonio Express-News*, the *Calgary Herald*, *La Nacion* (Costa Rica), and *St. Petersburg Times*. His performances have been broadcast on ABC, CBS, NBC, ABC Australia, CBC Radio Canada, WFMT-FM Chicago, Texas Public Radio, 105.1 K-Mozart in Los Angeles, WQXR in New York City, and recently on David Dubal's celebrated series, *Reflections from the Keyboard*. He has worked with numerous orchestras including the Houston Symphony, the Calgary Philharmonic, San Antonio Symphony, Orquesta Sinfónica Nacional de Costa Rica, Brussels Chamber Orchestra, Mission Chamber Orchestra in San Jose, California, and Glacier Symphony in Kalispell, Montana, to name a few. A versatile performer, Wright is also in demand as a guest artist with chamber groups, most recently at Festival Amadeus in Whitefish, Montana, the Las Vegas Philharmonic (Connoisseur Series), the Taos Chamber Music Group, the Classical Encounters Foundation in Tarzana, California, and several appearances with Camerata San Antonio. He has toured internationally with Hudson Shad, the celebrated comedian harmonists, and collaborated with the esteemed actors Dick Van Dyke and Michael York.

While still in college, Wright began to attract notice from audiences and an ever-widening circle of critics for his virtuoso technique and profound musicality. He has since been a prizewinner in several national and international competitions, notably the San Antonio International Piano Competition, the Frinna Awerbuch International Piano Competition in New York City, the Esther Honens Calgary International Piano Competition, and the Nina Wideman Piano Competition of Shreveport, Louisiana. He was one of 32 competitors selected worldwide for the 2001 Van Cliburn International Piano Competition. One of Wright's most unusual successes came at the 2000 Sydney International Piano Competition of Australia. Responding to the overwhelming support he received from audience, radio listeners, and critics, the Australian Broadcasting Corporation released a debut album, *Piano Masterpiece*, a CD recording of his performances during the competition. Music critic, Neville Cohen rated the album as "CD of the Year" (the *West Australian*, January 2001). The massive airplay *Piano Masterpieces* received earned composer Peter Sculthorpe the Australian Performing Rights Association (APRA) award for the Most Performed Contemporary Classical Composition of 2001.

Wright earned his bachelor's degree magna cum laude from the University of Houston and his master's degree from Rice University.

When not performing, Wright revels in the cultivation of young musicians. He is frequently called upon to conduct master classes and maintains a private studio in Los Angeles where he resides. His students have earned prizes in national and international competitions.

Wright is one of the most recognized Scrabble players in the world under his more casual name "Trey." He holds the winning title for the 2004 National Scrabble Championship, a five-day tournament held in New Orleans and televised by ESPN. In this capacity he has also appeared on NBC's *Today Show* and *Identity*, ABC's *Jimmy Kimmel Live*, CBS's *Sunday Morning*, as well as CNN and GSN's *Lingo*.

ROGER WRIGHT

PROGRAM

Fantasy in C Minor, K. 475 Wolfgang Amadeus Mozart
(1756-1791)

Gaspard de la Nuit (1908)..... Maurice Ravel
Ondine (1875-1937)
Le Gibet
Scarbo

INTERMISSION

Waltz in C Major (1919) Francis Poulenc
Improvisation in B Minor (1932) (1899-1963)
Improvisation in C Major (1933)

North American Ballads (1978-79)..... Frederic Rzewski
Down By the Riverside (b. 1938)
Winnsboro Cotton Mill Blues

Islamey (1869) Mily Balakirev
(1837-1910)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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DEPARTMENT MUSIC



ALUMNA GUEST RECITAL JILL PEARON SOPRANO

Thursday, October 14, 2010
Wheeler Concert Hall
7:30 p.m.



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BIOGRAPHY

Jill Pearson (soprano) holds degrees from the University of Evansville (BMMT, music therapy), Southern Methodist University (MM, voice, and MMT, music therapy) and the University of Michigan (DMA, voice, and a graduate certificate in music theory pedagogy), and has studied with professionals such as Shirley Verrett, Martin Katz, Lorna Haywood, and Robin Rice. She has performed in opera, recital, and concert venues across the United States and in Europe. She specializes in creating unique themed recital programs often incorporating staged, costumed, and visual components. Additionally, she has a particular interest in twentieth century and chamber music and has premiered several new works with one currently under commission.

Pearson is currently assistant provost and associate professor of voice of the Crane School of Music (SUNY Potsdam). She has previously held faculty positions at Capital University, Kenyon College, and was also a graduate instructor at the University of Michigan and Southern Methodist University. She was selected to participate in the 2000 National Association of Teachers of Singing Internship Program where she studied with Shirlee Emmons. She has presented master classes from Massachusetts to California.

Pianist **Francois Germain** has performed extensively in Europe, the United States, and Canada as soloist and accompanist. Originally from Aix-en-Provence, France, he is the recipient of many awards, including first prizes in the Radio-France Competition, the Madeleine de Valmalète Competition, and the Paul and Verna Gelinat Competition. He holds a bachelor's degree in music from the Conservatoire Darius Milhaud, and master's and doctorate degrees in piano performance from the University of Montreal.

A native French and German speaker, he specializes in French melodie, lied, and art song. He served from 2002-2007 at the University of Montreal as a vocal coach and assistant to Rosemarie Landry (a disciple of Pierre Bernac and Gerard Souzay) where he acquired a unique expertise in French lyric diction and style and has worked as a coach/repetiteur for the University of Miami Frost School of Music in Salzburg program as well as Operetta Belle Lurette in Québec. His principal teachers include Marc Durand, Jean Saulnier, Bernard Flavigny and Clara Woringer-Kastler. He currently teaches piano, vocal coaching, and opera at the Crane School of Music, SUNY Potsdam in Potsdam, New York.

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JILL PEARON, SOPRANO FRANCOIS GERMAIN, PIANO

PROGRAM

A Celebration of the Seasons in Song

Summer

L'été
Feldeinsamkeit
Colombine
Sommerfäden
Kiss me Again

Cécile Chaminade (1857-1944)
Johannes Brahms (1833-1897)
Poldowski (1879-1932)
Franz Schreker (1878-1934)
Victor Herbert (1859-1924)

Autumn

Automne
Jabberwocky
УЖ ТЫ, НИВА МОЯ!
hist wist
Γειά σας τριαντάφυλλα και γιασεμιά
Allerseelen

Gabriel Fauré (1845-1924)
Lee Hoiby (b. 1926)
Sergei Rachmaninoff (1873-1943)
Paul Siskind (b. 1962)
Manolis Kalomiris (1883-1962)
Richard Strauss (1864-1949)

Winter

Carolina Cabin
Soir d'hiver
Nixe Binsefuß
Schneeglöckchen
Danse macabre
A Christmas Carol

Jean Berger (1909-2002)
Nadia Boulanger (1887-1979)
Hugo Wolf (1860-1903)
Robert Schumann (1810-1856)
Camille Saint-Saëns (1835-1921)
Tom Lehrer (b. 1928)

Spring

Jarní
Spring is like a perhaps hand
Отчего?
Frühlingsglaube
Pastorale
Se saran rose

Vítězslava Kaprálová (1915-1940)
Dominick Argento (b. 1927)
Pyotr Il'yich Tchaikovsky (1840-1893)
Franz Schubert (1797-1828)
Georges Bizet (1838-1875)
Luigi Arditi (1822-1903)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

A CELEBRATION OF THE SEASONS IN SONG

"To the attentive eye, each movement of the year has its own beauty, and in the same field it beholds, every hour, a picture which was never seen before and which shall never be seen again."

Ralph Waldo Emerson

SUMMER

Here is a little forest
Whose leaf is ever green;
Here is a brighter garden,
Where not a frost has been;
In its unfading flowers
I hear the bright bee hum;
Prithee, my brother,
Into my garden come!

Emily Dickenson

L'été (Guinand) "Summer"

Ah! sing, sing,
Mad warbler, cheerful lark, happy finch, sing, love!
Perfume of roses, freshly bloomed,
Give back our woods, our more fragrant woods!

Sun that gilds the sycamores,
Full of rustling seed pods,
Pours over its joy, let everything drown
In your resplendent rays.

Breath that passes in spaces
Sowing the hope of one day of summer.
That your breath gives the plain
More brightness and more beauty.

In the prairie, calm and in bloom,
Hear you these words so soft.
The charmed soul, the beloved wife
Bless the sky close to the husband!

Feldeinsamkeit (Allmers) "Field-solitude"

I rest quietly in the high green grass
And, for a long time, send my gaze upward,
crickets swarm around me without pause,
by heaven's blue wonderfully surrounded.

The beautiful white clouds drift on,
through the deep blue like beautiful silent dreams,
I feel as though I have died long ago,
and happily travel with them through unending spaces.

Colombine (Verlaine) "Colombine"

Leander the fool,
Pierrot who with a hop of a flea leaps the bush,
Cassandre under his pointed hood,
Harlequin also, this swindler so fantastic,
in his crazy costumes, eyes shining under his mask.
- Do, mi, sol, mi, fa -

All the world come, laugh, sing and dance
in front of the beautiful, mischievous child
whose perverse eyes, as the green eyes of pussies,
guard her charms and say: "Paws off!"
- They continue! -

Fateful path of the stars, oh tell me towards which
gloomy or cruel disaster the relentless child,
agile and raising her skirts, the rose in her cap,
leads her herd of suckers!

Sommerfäden (Leen) "Summer Veils"

When the summertime ends,
shining in twilight,
Autumn's blessing in her hands,
Mother Nature quietly wanders through the glade.

And with gentle words of love
she widely scatters
white, soft veils of summer
throughout nature.

The summer veils waft through the countryside,
quietly they drift near and float away,
devout wishes, sent quietly,
want give them instruction.

The veils float to the place where,
my loyal beloved with stars for eyes
greet me near and far;
Summer veils hover there.

And Mother Nature smiles quietly,
and the summer-veils draw
their mysterious journey
shimmering to the lovers.

AUTUMN

"Winter is an etching, spring a watercolor, summer an oil painting and autumn a mosaic of them all."

Stanley Horowitz

Automne (Silvestre) "Autumn"

Autumn of foggy sky, of distressing horizons,
of rapid sunsets, of pale dawns;
I watch flowing like torrential water,
your melancholy days.

My thoughts carried away on the wing of regrets,
as if our past age could be reborn!
Wander, dreaming on the enchanted hillsides,
where once, my youth smiled!

I feel, in the clear sun of victorious memory,
Flowing roses, reflowering in bouquets,
and tears welling-up, in my eyes, which in my heart
my twenty years had forgotten!

УЖ ТЫ, НИВА МОЯ! (Tolstoy) "Oh, my field"
Oh, my field, my beloved field,
I cannot harvest you in one full sweep,
I cannot tie you into a single sheaf...

Oh, my thoughts, my sad thoughts,
I cannot cast you off my shoulders,
I can't express you in words alone!

Was it not over you, my field, that the wind blew ardently,
Bent your grasses to the very earth,
Blew the ripened seeds all around...

How widely you have scattered,
Oh, my thoughts,
Where a sad thought fell
There grew the cruel grass of sorrow,
Bitter grief appeared. Ah! Ah!

Γειά σας τριαντάφυλλα και γιασεμιά (K. Palamas)
"Hello, Roses and Jasmines"
Hello Roses and Jasmines!
Bring me to the rock's cyclamen.
The swallow of my hut is gone.
Give me an anemone of the valley.
The sun-born summery weather is gone too.
Welcome to the clouds and the north wind!
St. George¹ left, the April's grace...
Glory to his brother the Rider²
autumn-like on his horse,
he passes by and love is his face.

Allerseelen (von Gilm) "All-souls day"
Lay on the table the fragrant mignonettes,
Bring inside the last red asters,
and let us speak again of love,
as once in May.

Give me your hand, that I may press it secretly;
and if someone sees us, it's all the same to me.
Just give me one of your sweet glances,
as once in May.

Today each grave is fragrant and blossoms
with flowers; one day in the year are the dead free.
Come to my heart, that I can have you again,
as once in May.

WINTER

"I prefer winter and fall, when you feel the bone structure of the landscape – the loneliness of it – the dead feeling of winter. Something waits beneath it – the whole story doesn't show."

Andrew Wyeth

Soir d'hiver (N. Boulanger) "Winter Evening"

A young woman rocks her child. She is alone, she cries, but she sings,
Because he needs to hear the soft and tender song so that he falls asleep.
"Here is Christmas, my small blue child. The bells will sound so that you will be happy."
The one that she loves left...and the song stopped.

She says: "Where is he at this hour? Does he hear my voice?
Does he know that I live?" She cries so simply that her heart breaks.
She looks at her son and searches to see if he resembles the one
whom she waits for tirelessly with all her soul, with all her tenderness!

She cries, but she hopes! She hears from afar the victory,
she imagines the merciless struggle, but she believes in justice,
She knows one life, joyous and proud, itself is given for all, and she waits,
close to his cradle so small, which holds the heart of a man.

Nixe Binsefu (Möricke) "Water Nymph Sedgefoot"

The water sprite's little daughter is dancing
on the ice in the full moon's light,
she sings and laughs without fear
well past the fisherman's house.

"I am the maiden Sedgefoot,
and I indeed must tend my fish,
my fish are in the box, they are cold fasting;
because my box is of Bohemian glass,
I count them everyday.

Isn't that so, fisher-moppet?
yes, you old drip,
can't you understand winter?
Come to me with your nets!
I want to rip them apart!

Your daughter in fact is pious and good,
her sweetheart of good hunting-blood.
Therefore I hang, as the wedding bouquet,
a little wreath of rushes outside the house,
and a pike of solid silver,
originating from King Arthur,
one dwarf 'Goldsmith's' masterpiece,
whoever has it, it brings empty luck:
it can be scaled year after year,
for five hundred little pennies in cash.

Farewell, my child! Farewell, for today!
The morning-cock in the village cries."

Schneeglöckchen (Rückert) "Snowdrops"

The snow, that only yesterday
in little flakes fell from heaven,
hangs now, frozen, as little bells
today on fragile stem.

The snowdrop bell rings,
what does it mean in the silent glade?
O come quickly!
In the glade it rings in Spring.

O come you leaf, bloom and flower,
you that still dream
all you of Spring's holy kingdom
come without delay!

Danse macabre (Lahor) "Macabre Dance"

Tap, tap, tap - Death rhythmically,
Taps a tomb with his heel,
Death at midnight plays a gigue,
Tap, tap, tap, on his violin.

The wind of Winter blows, the night is dark,
The lime-trees groan aloud;
White skeletons flit across the gloom,
Running and leaping under their big shrouds.

Tap, tap, tap, everyone's astir,
One hears the bones of the dancers knock,
A lustful couple sits down on the moss,
As if to savor past delights.

Tap, tap, tap, Death continues,
Endlessly scraping his shrill instrument.
A veil has slipped! The dancer's naked!
Her partner clasps her amorously.

They say the lady is a baroness or marchioness,
And the callow gallant a poor wheelwright.
Horror! And look, now she's giving herself,
As if the bumpkin were a baron!

Tap, tap, tap, what a dance!
Circles of corpses all holding hands!
Tap, tap, tap, in the throng you can see
King and crook dancing together!

But shh! Suddenly the dance is ended,
They jostle and take flight - the cock has crowed;
Ah! beautiful night for the underlings!
And long live death and equality!

SPRING

Come, fill the Cup, and in the Fire of Spring
The Winter Garment of Repentance fling:
The Bird of Time has but a little way
To fly – and Lo! The Bird is on the Wing.

Omar Khayyam

Jarní (Kripner) "Spring"
The day with butterflies, with sun and flowers,
with the rejoicings of children's play
flashes to us from spiderwebs, from spiderwebs.

Birds in the heights drew to the north.
Soon, however, they turned into drops of silver,
which fell in silence to the earth,
– tears of your fading love.

The day with butterflies, with sun and flowers,
with the rejoicings of children's play
flashes to us from spiderwebs, from spiderwebs.

Отчего? (Mei after Heine) "Why?"
Why, in springtime, is the rose
in full bloom grown pale?
Why has the blue violet
among the blades of green grass grown mute?
Why does the song of the bird,
heaven bound, sound so sad?
Why does the dew hang like a funeral pall
over the meadows?
Why does the morning sun
seem as cold and dark as in winter?
Why is the whole earth dank
and gloomier than the tomb itself?
Why do I myself also grow more mournful
and sickly day after day?
Why, oh tell me, please,
have you abandoned and forgotten me?

Frühlingsglaube (Uhland) "Faith in Spring"
The soft breezes are awakened,
They whisper and blow day and night,
they work everywhere,
O fresh scent, o new sound!
Now, poor heart, don't be afraid.
Now everything, everything must change.

The world grows more beautiful each day,
One cannot know what is yet to come,
The flowering refuses to end, it will not end.
Even the deepest, most distant valley is in flower.
Now, poor heart, forget your torment.
Now everything, everything must change.

Pastorale (Regnard) "Pastoral"

One day in spring, All along an orchard,
Colin goes singing, In order to relieve his pains:
"My shepherdess, my shepherdess, tra la la la,
Let me steal a tender kiss!"

The beautiful girl instantly answers her shepherd:
"While singing, do you want to steal a kiss?
No Colin, no Colin, tra la la la,
No, no, Colin, don't take it, I'll give it to you!"

Se saran rose (Mazzoni) "If it is a rose"

If it is a rose, it will bloom,
And I will tell you that I love you in a year,
If with the first rosebud
you will ask me to be your wife.

Or that is worth, of what yours is worth to say,
that for me you want to die? Ah!

If you are a butterfly, I am not your flower,
and I do not want you to give kisses to others,
don't speak to me of other loves,
that is what I learned from Mama. Ah!

Now let me frolic,
And come dance with me,
Ah yes, ah! come dance!

Feel how sweet intoxication overwhelms the soul,
You hate that celestial music,
Come that time passes in a flash;
Let's dance, that other doesn't matter to me.

Believe we will speak of love in a year,
And if it is a rose, it will bloom.
We will speak of love in a year,
And if it is a rose, it will bloom.
If it is a rose, it will bloom!

DEPARTMENT MUSIC



UNIVERSITY SYMPHONY ORCHESTRA

Tuesday, October 19, 2010
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

ORCHESTRA PERSONNEL

Thomas Taylor Dickey, Conductor

Violin I

Fatima Chan, *Concertmaster*
Katie Demuth
Sam Barnett
Alayna Faulkenberg
Kaitlin Emmert
David Riedford
Alexandra Wade

Violin II

Anna Henning, *Principal*
Justin Smock
Jessie Noland
Jenn Zuckerman
Jessica Haswell
Emily Mella
Cassie Curry
Rachelle Medrano
Alyssa VanBibber

Viola

Amanda Squire, *Principal*
Colleen Dedalis
Amanda Buell
Monica Lugo
Katherine Borg

Cello

Josh Lee, *Principal*
Jillian Smith
Justin Carter

Bass

Josh Stallings, *Co-principal*
Chris Dotan, *Co-principal*

Flute

Alyssa Kerecki, *Principal*
Timothy Woolston
Kerri Kappler
Katie Anne Skinner

Oboe

Chloe Stanfield, *Principal*
Emily Naas
Hilary Fisher
Molli Keller

Clarinet

Stephanie Myers, *Principal*
Meghan Pund
Mandy Sim

Bassoon

Katie Misiak, *Principal*
Megan Haire
Monica Polston

Horn

Caleb Gorrell, *Principal*
Jason Salo
Megan Braden
Art Adye

Trumpet

Nick Seibert, *Principal*
Dalton Bailey
Cassandra Weybright
Nathan Winstead

Trombone

Travis Guffey, *Principal*
Tina Lu'uloa
Kody Wondson

Tuba

Jordan Williams, *Principal*

Percussion

Kaitlin Gress, *Principal*
Tim Gaisser
Andrew Beasley
Josh Nixon

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- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts

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BIOGRAPHIES

Anne Hastings Fiedler is professor of music and head of the keyboard area. In 2008, she received University of Evansville's prestigious Exemplary Teacher Award and the Outstanding Teacher Award given by the dean of the College of Arts and Sciences for the 2007-08 academic year.

An active performer, Professor Fiedler was finalist and prizewinner in the National Beethoven Piano Sonata Competition and has collaborated nationally with a variety of soloists and ensembles, notably in performances at International Trumpet Guild and International Double Reed Society events. She can be heard on the recent CD entitled *Oboe Serenade*. Professor Fiedler has been a featured soloist on numerous occasions with the Evansville Philharmonic Orchestra, the Evansville Chamber Orchestra, and the University Symphony Orchestra. She performs frequently as a collaborative pianist with faculty and guest artists for the First Tuesday Concert Series and Tuesday Night Concert Series sponsored by the Department of Music. Also, she is the principal keyboard and assistant principal second violin of the Evansville Philharmonic Orchestra.

Professor Fiedler's diverse areas of interest and teaching experience include studio piano, music theory, piano pedagogy, and collaborative piano. She is a collegiate theory text reviewer for McGraw-Hill Publishing and regularly serves as an adjudicator for local and state competitions. She is a co-founder and the first president of the Greater Evansville Chapter of the Indiana Music Teachers Association and has presented at IMTA state conferences. Other distinctions include biographical listings in *American Keyboard Artists*, *Who's Who in America*, *Outstanding Young Women of America*, and *Who's Who Among American Teachers*.

Professor Fiedler holds Bachelor of Music with Highest Honors and Master of Music degrees from the University of Illinois at Urbana-Champaign. She currently teaches courses in applied piano and music theory.

Thomas Taylor Dickey is in his first season as director of orchestral activities at the University of Evansville and as music director and conductor of the Evansville Philharmonic Youth Orchestra. He recently completed three successful seasons as the assistant conductor of the University of Georgia Symphony Orchestra, University of Georgia Philharmonia Orchestra, and Athena Grand Opera Company. From 2005 to 2007, he was the assistant conductor of the Louisiana State University Symphony, Philharmonia, and Opera Orchestras. In addition, Thomas is a former assistant conductor of the Rapides Symphony Orchestra, Eastern Symphony Orchestra, Eastern Symphony Chamber Orchestra, and Eastern Oratorio Society.

Thomas made his American debut when he was 16, conducting the world premiere of his own three-movement symphony for wind ensemble. He later made his international debut in Romania at the age of 25. A native of Illinois, Thomas began piano studies at the age of 4. He earned a bachelor's degree in bassoon performance from Eastern Illinois University, a master's degree in orchestral conducting from Louisiana State University, and a doctorate in orchestral conducting from the University of Georgia.

His principal teachers are Julian Shew and Mark Cedel. Thomas has also studied with some of the world's greatest conducting pedagogues, including Carl Topilow, Alexander Mickelthwate, Larry Livingston, Christopher Zimmerman, David Hoose, Diane Wittry, Gustav Meier, Daniel Lewis, Jorge Mester, Timothy Muffitt, Gary Lewis, and Leonid Korchmar. He has participated in numerous conducting institutes and workshops, such as the Winnipeg Symphony Orchestra International Conducting Symposium, Rose City International Conductor's Institute, International Institute for Conductors, California Conducting Institute, and International Academy of Advanced Conducting.

Thomas currently conducts the University Symphony Orchestra and String Ensemble, and teaches courses in music theory.

PROGRAM NOTES

Overture to *Didon*

Niccolò Piccinni was one of Italy's greatest musicians. He composed over 80 successful operas. The overture to *Didon* abounds with the charming style and classical atmosphere that was characteristic of Piccinni's day. Its eighteenth-century idioms and melodic content retain all the appeal they originally exerted. The version of the overture performed tonight was reconstructed by Harold M. Johnson in the first half of the twentieth century. The technical facilities, classic style, direct and simple harmonic background, and delightful melodies continue to please listeners everywhere.

English Folk Song Suite

Written in 1923, English Folk Song Suite is one of Ralph Vaughan Williams's most famous works for military band. The piece was arranged for full orchestra in 1924 by Vaughan Williams's student Gordon Jacob. The first movement employs the folk songs "Seventeen Come Sunday," "Pretty Caroline," and "Dives and Lazarus." The second movement opens with an oboe solo. The middle section of the movement is a scherzo based on "Green Bushes," an English waltz. "My Bonny Boy" returns, in a fragmented form, before the close of the movement. In the third movement, Vaughan Williams dovetails the folk songs "Blow Away the Morning Dew," "High Germany," "Whistle, Daughter, Whistle," and "John Barleycorn." Remaining faithful to the original score, this suite masterfully explores the complete palette of orchestral colors.

Piano Concerto in A Minor

Robert Schumann completed his Piano Concerto in A minor in 1845. The work premiered in Leipzig in January 1846 with his wife Clara playing the solo part. Ferdinand Hiller, the work's dedicatee, conducted. The first movement begins with an energetic strike by the full orchestra, followed by a fierce, descending attack by the piano. The oboe, along with the other woodwind instruments, introduces the first theme. The theme is then given to the soloist. Schumann provides great variety with this theme. He first offers it in the A minor key of the piece. Then, we hear it again in major. We can also hear fragments of the melody in a very slow, A-flat section. The clarinet is often used against and with the piano in this movement. Toward the end of the movement, the piano launches into a long cadenza, before the orchestra joins in with one more melody and builds to an exciting finish.

On a Hymnsong of Philip Bliss

Originally written for wind band, Holsinger's On a Hymnsong of Philip Bliss is inspired by the American hymn "It is well with my Soul." It is his best-selling work and has been used in several televised memorial performances in recent years, including commemorative services for the Challenger astronauts, Ronald Reagan, and the fallen heroes of the American armed forces.

***L'Arlésienne* Suite No. 2**

Best known for his operatic masterpiece *Carmen*, Bizet was engaged to provide incidental music for the *Théâtre Lyrique* production of Provençal playwright Daudet's *L'Arlésienne* (The Woman of Arles) in 1872. The composer provided 27 pieces for stage orchestra to accompany the action, much of it played under spoken dialogue. Daudet was thrilled with the music that so eloquently captured the essence of Provence and its people, and he encouraged the composer to recast the music for concert use. Bizet quickly arranged four pieces for full orchestra, and that group, Suite No. 1, proved a success in the concert hall after its premiere in November of that same year. It was not until after the composer's death that his lifelong friend, Ernest Guiraud, arranged four more pieces into the Suite No. 2 that we hear tonight.

Program notes by Thomas Taylor Dickey

UNIVERSITY SYMPHONY ORCHESTRA

Fall Concert – “My Favorite Things”

PROGRAM

Overture to *Didon* (1783)..... Niccolò Piccinni
(1728-1800)

English Folk Song Suite (1923) Ralph Vaughan Williams
(1872-1958)

- I. March – “Seventeen Come Sunday”
- II. Intermezzo – “My Bonny Boy”
- III. March – “Folk Songs from Somerset”

Piano Concerto in A Minor, Op. 54..... Robert Schumann
(1810-1856)

- I. Allegro affettuoso

Anne Fiedler, Piano

On a Hymnsong of Philip Bliss (1989)..... David R. Holsinger
(b.1945)

L'Arlésienne Suite No. 2 (1872)..... Georges Bizet
(1838-1875)

- I. Pastorale
- II. Intermezzo
- III. Meneutto
- IV. Farandole

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Fantasy in G Minor, BWV 542.....Johann Sebastian Bach
(1685-1750)

Michael Salazar, Organ

Mouvements perpétuels (1918).....Francis Poulenc
I. *Assez modéré* (1899-1963)
II. *Très modéré*
III. *Alerte*

Colleen Vonalt, Piano

Concerto in E-flat Major, Op. 11, No.1.....Richard Strauss
1. *Allegro* (1864-1949)

Caleb Gorrell, French Horn
Michael Salazar, Piano

"Mi chiamano Mimi" from *La Bohème* (1896).....Giacomo Puccini
(1858-1924)

Kelci D. Scott, Soprano
Michael Salazar, Piano

Come to the Fair (1917).....Easthope Martin
(1875-1925)

Joanna Calahan, Soprano
Beverly Attinger, Piano

Adelaide, Op. 46.....Ludwig van Beethoven
(1770-1827)

Angelina Murray, Mezzo-Soprano
Kristin Jones, Piano

Morgen!, Op. 27, No. 4.....Richard Strauss

Kyrstyn Burns, Soprano
Kristin Jones, Piano

Zueignung (1940).....Richard Strauss

Melanie Bacaling, Soprano
Beverly Attinger, Piano

“Vanilla Ice Cream” from *She Loves Me* (1963).....Jerry Bock
(b. 1928)

Apryl Higgins, Soprano
Kristin Jones, Piano

Sonate (1938).....Paul Hindemith
(1895-1963)

Leicht bewegt

Langsam

Marsch

Beschluss

Pastorale

Megan Haire, Bassoon
Kristin Jones, Piano

Thursday, October 21, 2010
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



KANTOREI AND UNIVERSITY CHOIR

Tuesday, October 26, 2010
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Dennis Malfatti, Conductor
Jennifer Nowacki, Accompanist

Soprano

Melanie Bacaling
Alyssa Brooks*
Kyrstyn Burns
Joanna Caiahan*
Jaclyn Hostettler
Jia Yu How
Jessica Hoyer
Keri Kappler
Audrey Lynn
Kela Scott*
Kenzie Sweeney
Ellyn Washburne*

Alto

Elisabeth Bombell*
Brittany Brazinski
Caroline Buckman
Fatima Chan
Samantha Cook
Katie DeMuth
Taylor Ely
Moriah James
Angelina Murray
Emily Naas
Alyssa Padilla*
Clara Wallace

Tenor

Ibukunoluwa Araoye
Taylor Droste*
Joshua Garrett
Cody Goepfner*
Josh Kight
Patrick Litteken
Richard McCorkle
Kyle Picha*
Trenton Schneiders
Nick Selting
Landon Sholar
Tyler Simpson
Eric Stoessel

Bass

Joshua Allred
Grant Biggert
Alexander DiBenedetto
Jake Fisher
Alex Henderson
Brandon Maldonado
Michael Pugh
Mason Reeves*
Sam Rodriguez
Ryan Rohda
Michael Salazar*
Andrew Sherman

*Member of Kantorei

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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TRANSLATIONS

Ave Maria a 4

Hail Mary, Full of Grace. The Lord is with thee. Thou art blessed among women and blessed is Jesus, the fruit of thy womb. Holy Mary, Mother of God, pray for us sinners, now and in the hour of our death. Amen

Ave Maria a 8

Hail Mary, Full of Grace. The Lord is with thee. Thou art blessed among women and blessed is Jesus, the fruit of thy womb. Holy Mary, Queen of Heaven, sweet and pious, Mother of God, pray for us sinners, so that we with the chosen, may see thee.

Heilig

Holy, holy, holy is God the Lord of hosts. All nations are full of Thy glory, Hosanna in the highest.

Cantique de Jean Racine

Word of God the most high, our sole hope,
eternal day of the earth and heavens
as we break the silence of the peaceful night
divine savior, look down upon us.
Imbue us with the fire of thy great mercy
so that hell itself will flee at the sound of your voice
disperse the sleep which leads our languishing souls
to stray from the path of righteousness.
O Christ show your favor to your faithful people
who have come together to worship you
receive the praises that they offer up to your immortal glory
and may they come back laden with the gift of your grace.

Ave Verum Corpus

Hail, true body
born of the Virgin Mary,
Who truly suffered, was sacrificed
on the cross for man,
Whose pierced side overflowed
with water and blood,
Be for us a foretaste
In the test of death.

KANTOREI AND UNIVERSITY CHOIR

DENNIS Malfatti, Conductor
Anne Fiedler, Guest Accompanist

PROGRAM

Sing We and Chant It (1595) Thomas Morley
(1557-1602)

Say, Gentle Nymphs (1594) Thomas Morley

Flora Gave me Fairest Flowers (1598) John Wilbye
(1574-1638)

Ave Maria a 4 (with plainchant) (1575) Tomas Luis de Victoria
(1548-1611)

Melanie Bacaling, Soloist
Kantorei

Ave Maria a 8 (1572) Tomas Luis de Victoria

Heilig, WoO 27 Felix Mendelssohn
(1809-1847)

Cantique de Jean Racine, Op. 11 Gabriel Fauré
(1845-1924)

A Jubilant Song (1945) Norman Dello Joio
(1913-2008)

Alyssa Brooks, Soprano Soloist
Anne Fiedler, Guest Accompanist

Be, Lord, Within Me (1996) Larry Visser
(b. 1962)

Ave Verum Corpus (1972) Imant Raminsh
(b. 1943)

Were You There? (1964) arr. Norman Luboff

My Soul's Been Anchored in the Lord (1999) arr. Moses Hogan
University Choir

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Mouvements perpétuels (1918).....Francis Poulenc
I. *Assez modéré* (1899-1963)
II. *Très modéré*
III. *Alerte*

Colleen Vonalt, Piano

Partita in E Major for Solo Violin, BWV 1006, No. 3..... J. S. Bach
Bourrée (1685-1750)
Gigue

Katie Demuth, Violin

Fantasie für Querflöte ohne Bass, h-Moll, TWV 40:4.....G.P. Telemann
(1681-1767)

Alyssa Kereki, Flute

Hasse Suite (1728).....Johann Adolph Hasse
Passepied; Arietta; March (1699-1783)

Kristina Lu'uloo, Trombone
Michael Salazar, Piano

Piece Concertante.....Samuel Rousseau
(1853-1904)

Andrew Riederer, Trombone
John Posey, Piano

Sonata for Alto Saxophone and Piano (1959).....Lawson Lunde
Andantino cantabile
Allegro vivace (b. 1935)

Caleb Thompson, Alto Saxophone
Kristin Jones, Piano

"Alma mia" from *Floridante* (1721).....G. F. Handel
(1685-1759)

Marjorie Heideman, Soprano
Beverly Attinger, Piano

Miroirs.....Maurice Ravel
III. Une Barque sur l'ocean (A Boat on the Ocean) (1875-1937)

Jennifer Nowacki, Piano

Thursday, October 28, 2010
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

JUNIOR RECITAL

ANGELINA MURRAY, MEZZO-SOPRANO
KRISTIN JONES, PIANO

Saturday, October 30, 2010
Wheeler Concert Hall
1:00 p.m.

PROGRAM

Adelaide, Op. 46..... Ludwig van Beethoven
(1770-1827)

"Non so più cosa son" from *Le nozze di Figaro* (1786) Wolfgang Amadeus Mozart
(1756-1791)

Sehnsucht, WoO. 134 (1808) Ludwig van Beethoven
I. Andante poco adagio (1770-1827)

II. Poco andante

III. Poco adagio

IV. Assai adagio

"Cruda sortel...Già so per pratica" Gioacchino Rossini
from *L'Italiana in Algeri* (1813) (1792-1868)

À Chloris (1916) Reynaldo Hahn
(1875-1947)

Philis (1916) Déodat de Séverac
(1872-1921)

Psyché (1884) Emile Paladilhe
(1844-1926)

I Hate Music: A Cycle of Five Kid Songs for Soprano (1943) ... Leonard Bernstein
I. My Name is Barbara (1918-1990)

V. I'm a Person Too

Angelina Murray performs this recital in partial fulfillment of the requirements for a Bachelor of Music in performance. She is a student of Jon Truitt.

Ushers provided by Sigma Alpha Iota, Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL

JENNIFER NOWACKI
PIANO AND GUITAR

Saturday, October 30, 2010
Wheeler Concert Hall
2:30 p.m.

PROGRAM

- Etude No. 11 (1929) Heitor Villa-Lobos
Lento (1887-1959)
- Sonata in E Minor, Op. 90 Ludwig van Beethoven
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck (1770-1827)
Nicht zu geschwind und sehr singbar vorgetragen
- Estampes (1903) Claude Debussy
II. *La soirée dans Grenade* (Evening in Granada) (1862-1918)
- Miroirs (1904) Maurice Ravel
III. *Une barque sur l'océan* (A Boat on the Ocean) (1875-1937)

*Jennifer Nowacki performs this recital in partial fulfillment of the requirements
for a Bachelor of Music degree in music therapy and in music education.
She is a student of Anne Fiedler and Renato Butturi.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



DEPARTMENT MUSIC

FIRST TUESDAY CONCERT SERIES

MAKING AN IMPRESSION

Tuesday, November 2, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE
Civic Mission... Sacred Trust

Green

Here are some fruit, some flowers, some leaves and some branches,
And then here is my heart, which beats only for you.
Do not rip it up with your two white hands,
And may the humble present be sweet in your beautiful eyes!

I arrive all covered in dew,
Which the wind of morning comes to freeze on my forehead.
Suffer my fatigue as I repose at your feet,
Dreaming of dear instants that will refresh me.

On your young breast allow my head to rest,
Still ringing with your last kisses;
Let it calm itself after the pleasant tempest,
And let me sleep a little, since you are resting.

Spleen

The roses were all red
And the ivy was all black.
Dear, it only needs one move from you
For all my despairs to reawaken.

The sky was too blue, too tender,
The sea too green and the air too mild.
I fear all the time, ever waiting,
Some terrible flight from you.

Of the holly with its varnished leaf
And of the shining boxwood I am weary
And of the never-ending countryside,
And of everything, except you. Alas!

– *Paul Verlaine*

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
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TRANSLATIONS

Ecstasy

On a pale lily my heart is asleep
In a slumber sweet like death...
Exquisite death, death perfumed
By the breath of my beloved...
On your pale bosom my heart is asleep
In a slumber sweet like death...

The Former Life

I dwelled a long time in vast pillared halls
Which the sun rays of the sea coloured with a thought lights,
And which their great columns, straight and majestic,
Made, at night, alike to grottos of basalt,
The surging waves, rolling along the reflections of the skies,
Intermingled in a solemn and mystical way
The all-powerful chords of their rich music
With the sunset's hues reflected in my eyes...
There, there is where I lived in calm voluptuousness
Amidst the azure, the waves and the splendors,
Amidst nude slaves impregnated with scents,
Who refreshed my brow with palm leaves,
And whose sole care was bent on fathoming
The painful mystery that made me languish.

Il pleure dans mon coeur

There is weeping in my heart
like the rain falling on the town.
What is this languor
that pervades my heart?

Oh the patter of the rain
on the ground and the roofs!
For a heart growing weary
oh the song of the rain!

There is weeping without cause
in this disheartened heart.
What! No betrayal?
There's no reason for this grief.

Truly the worst pain
is not knowing why,
without love or hatred,
my heart feels so much pain.

FIRST TUESDAY CONCERT SERIES

PROGRAM

Introductory Remarks..... Ralph Larmann
Associate Professor of Art

Syrinx (1913)..... Claude Debussy
(1862-1918)
Kelly Sulick, Flute

Extase (1878)..... Henri Duparc
La Vie antérieure (1876) (1848-1933)
Gregory Rike, Tenor
Kristin Jones, Piano

Images, Bk. I (1905)..... Claude Debussy
Reflets dans l'eau
Garnet Ungar, Piano

Ariettes oubliées (1887)..... Claude Debussy
Il pleure dans mon coeur
Green
Spleen
Linda Lister, Soprano
Anne Fiedler, Piano

Petite Suite (1884)..... Claude Debussy
En bateau
Cortège
Menuet
Ballet

Harlaxton Quintet
Kelly Sulick, Flute
Elizabeth Robertson, Oboe
Thomas Josenhans, Clarinet
Edwin Lacy, Bassoon
Jonas Thoms, Horn

Nocturnes (1899)..... Claude Debussy
Fêtes arr. Maurice Ravel
(1875-1937)
Anne Fiedler and Garnet Ungar, Pianos

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Concerto No. 1 in E Flat Major, Op. 11.....Richard Strauss
I. *Allegro* (1864-1949)

Caleb Gorrell, Horn
Michael Salazar, Piano

Fugue in G Minor, BMV 542.....J. S. Bach
(1685-1750)

Michael Salazar, Organ

Soliloquy for BrassMitchell Bender
(b. 1934)

Dalton Bailey, Trumpet
Nick Seibert, Trumpet
Caleb Gorrell, Horn
Travis Guffey, Trombone
Kody Woodson, Tuba

Sonata, Op. 1, No. 3.....Giuseppe Tartini
Fugue (1692-1770)

Jessie Noland, Violin
Joe Luegers, Piano

Concerto in D Major, Op. 35.....Pyotr Tchaikovsky
II. *Canzonetta* (1840-1893)

Anna Henning, Violin
Tyler Simpson, Piano

“Arm, Arm, Ye Brave” from *Judas Maccabeus* (1747).....G.F. Handel
(1685-1759)

Jake Fisher, Bass-Baritone
Tyler Simpson, Piano

Je te veux (1902).....Erik Satie
(1866-1925)

Amber Brandenburg, Soprano
Kristin Jones, Piano

Thursday, November 4, 2010
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



FALL CONCERT UE WIND ENSEMBLE

Tuesday, November 9, 2010
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Kenneth Steinsult, Conductor

Piccolo

Sara Graham

Flute

Alyssa Kereki*
Jennifer Wetzler
Elizabeth Stone
Sara Graham
Kerri Kappler
Karrie Anne Skinner

Oboe

Emily Naas*
Hilary Fisher

Bassoon

Katie Misiak*
Megan Haire
Monica Polston

E♭ Clarinet

Thomas Josenhans†

Clarinet

Stephanie Myers*
Meghan Pund
Kevin Kolar
Virginia Niese
Mandy Sim
Dorothy Sibrel

Bass Clarinet

Marie Mumaw

Alto Saxophone

Jon Bolin*
Candice Murray

Tenor Saxophone

Edwin Lacy†

Baritone Saxophone

Caleb Thompson

Trumpet

Nathan Winstead*
Dalton Bailey
Kristen Sholander
Chelsea Masolak
Nick Seibert

Horn

Caleb Gorrell*
Jason Salo
Megan Braden

Trombone

Travis Guffey*
Emrie Tomaiko
Tina Lu'uloa
Andy Riederer

Euphonium

Jessica Handy*
John Goth

Tuba

Kody Woodson*
Elizabeth Usrey

Percussion

Kaitlin Gress*
Tim Gaiser
Andrew Beasley
Nicole Young
Josh Nixon
C.J. Ritenour
Kaitlyn Knollenberg

Piano

Kaitlin Gress

*Principal

†UE Faculty

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With Heart and Voice

This work was commissioned by Apple Valley High School Bands (Apple Valley, Minnesota) to commemorate the twenty-fifth year of existence of this high school. Thematically, the work is based on the Apple Valley High School Alma Mater, an old Spanish hymn which had made its way into most church hymnals under the name "Come, Christians, Join to Sing." Christian Henry Bateman wrote the words for the hymn in 1843, and the first verse contains the line, "Let all, with heart and voice, before His throne rejoice" – hence the title, *With Heart and Voice*.

Small fragments of the Alma Mater are heard in the opening moments of the piece. The piece gains momentum, texture, and volume in this opening section, culminating in a dramatic statement of the first four notes of the theme. A calmness follows, and a lyrical flute solo enters. This material represents the "mission" of the new school. The euphonium echoes the flute... Soon more instruments join in, and the section culminates with a dramatic fanfare. This is followed by a transitional section with much dissonance and rhythmic activity. A glorious statement of the Alma Mater follows. The ensuing section begins as a fugue with underlying unsettling rhythmic activity in the percussion. The section becomes frantic and desperate, but soon subsides into peacefulness. The peacefulness is stated by the marriage of the "Alma Mater" theme and the "Mission" theme. An extended finale follows which celebrates both themes in a playful, joyful, and dramatic exuberance.

David R. Gillingham

PROGRAM NOTES

Fantasies on a Theme by Haydn

Commissioned by the Michigan School Band and Orchestra Association, *Fantasies* is dedicated to Mr. Leonard Falcone, Director of Bands at Michigan State University, upon the occasion of his retirement. This work for band is based on a theme from a composition for piano by Joseph Haydn. The subtly conceived theme, I concluded, offered an opportunity to fantasize in the musical language of today. The three movements are a constantly varied examination of Haydn's basic idea. The bubbling humor of the first and third fantasies flanks a second, which is intensely lyric. In the final sense, it is my homage to a composer who will always remain contemporary.

Norman Dello Joio

Danceries

The term "danceries" can be found in a copy of Playford's *Dancing Master*, an extensive collection of folk and popular tunes of the seventeenth century (and no doubt earlier). This publication was used by master fiddle players to teach the various dance steps of the day to a nobleman's house or a king's court. Whilst this present set of "danceries" cannot be said to be an aid to terpsichorean agility, I do hope that it will at least set feet tapping!

The melodies themselves are a mixture of new and old – well, nearly. Where the old occurs, it has been adapted in mood and composition and is often interspersed with completely new material. The harmonies and rhythms bring a breath of the new into these themes and add to the drama of the set.

Lull me beyond thee

Gentle and lilting, almost a barcarole, this movement is very much a reverie. The original tune had the name "Poor robin's Maggot" – a rather disconcerting title; "maggot," however, in the seventeenth-century parlance, meant "whim" or "fancy." This theme can also be found in *The Beggar's Opera* by John Gay (first performed in 1728) under the title "Would you have a young lady?" (Air 21).

Catching of Quails

This movement is a colourfully buoyant scherzo on an original melody. The thematic material is shuttled around through the band to contrast with full-bodied tuttis. The last few bars fade away almost to nothing, it seems, until a final surprise!

My Lady's Rest

A rather tender pavane, also on an original theme, with Moorish leanings. The movement contains solos for principal woodwinds and brass with warmer tutti passages. The movement culminates with a final presentation of the theme before evaporating in held flute and trumpet chords.

Quodling's Delight

The final movement to the set combines one of the melodies from Playford's *Dancing Master* (under the title "Goddesses," here theme 1) with an original contrasting melody (theme 2), providing a dramatic and exuberant ending to this first set of Danceries.

Kenneth Hesketh

Lux Arumque

Lux Arumque . . . was composed as an a cappella choral work in 2000. The Texas Music Educators Association and a consortium of bands commissioned the adaptation for symphonic winds. The adaptation for wind band includes some new material, including the "Bliss" theme from Whitacre's opera, *Paradise Lost*.

UE WIND ENSEMBLE

PROGRAM

Fantasies on a Theme by Haydn (1968) Norman Dello Joio
(1913-2008)

Danceries (2000)..... Kenneth Hesketh
 I. Lull me beyond thee (b. 1968)
 II. Catching of Quails
 III. My Lady's Rest
 IV. Quodling's Delight

Lux Arumque (2005)..... Eric Whitacre
(b. 1970)

With Heart and Voice (2001) David R. Gillingham
(b. 1947)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Psyché (1911).....Émile Paladilhe
(1844-1926)

Clara Wallace, Soprano
Beverly Attinger, Piano

Batti, batti o bel Masetto from *Don Giovanni* (1787)..... W. A. Mozart
(1756-1791)

Jessica Hoyer, Soprano
John Posey, Piano

Fünf Lieder Op. 105.....Johannes Brahms
I. *Wie Melodien zieht es mir* (1833-1897)
II. *Immer leiser wird mein Schlummer*

Kelci D Scott, Soprano
Michael T Salazar, Piano

Ici-bas! Op. 8, No. 3.....Gabriel Fauré
(1845-1924)

Ashley Smith, Mezzo-Soprano
Beverly Attinger, Piano

Philis (1907).....Déodat de Séverac
(1872-1921)

Angelina Murray, Mezzo-Soprano
Kristin Jones, Piano

Ophelia-Lieder, WoO 22..... Johannes Brahms
I. *Wie erkenn ich dein Treulieb?*
II. *Sein Leichenhemd weiß*
III. *Auf morgen ist Sankt Valentins Tag*
IV. *Sie trugen ihn auf der Bahre bloss*
V. *Und kommt er nicht mehr zurück?*

Brittany Brazinski, Mezzo-Soprano
Jennifer Nowaki, Piano

Spanisches Liederbuch II, No. 2 (1889).....Hugo Wolf
In dem Schatten meiner Locken (1860-1903)

Kerri R Kappler, Soprano
Beverly Attinger, Piano

So Pretty (1968).....Leonard Bernstein
(1918-1990)

Apryl Higgins, Soprano
Kristin Jones, Piano

Sonata in G Minor (1732).....Henri Eccles
Largo (1670-1742)
Presto

Candice Murray, Alto Saxophone
Beverly Attinger, Piano

Thursday, November 11, 2010
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL
LANCE HUESTON
CLASSICAL GUITAR

Sunday, November 14, 2010
Wheeler Concert Hall
1:00 p.m.

PROGRAM

- Letting Go Andrew York
(b. 1958)
- Bossa Triste (1982) Carlo Domeniconi
(b. 1947)
- Samba Latino..... Robert Evans
(1933-2005)
- Prelude No. 4 in E Minor (1940)..... Heitor Villa-Lobos
(1887-1959)
- Lullaby (1990)..... Andrew York
- Sunburst (1986) Andrew York

*Lance Hueston performs this recital in partial fulfillment of the requirements
for a Bachelor of Science degree in music management.
He is a student of Renato Butturi.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

STEPHANIE MYERS, CLARINET

BEVERLY ATTINGER, PIANO

ALYSSA KEREKI, FLUTE

Saturday, November 13, 2010

Wheeler Concert Hall

2:30 p.m.

PROGRAM

Canzonetta, Op. 19 Gabriel Pierne
(1863-1937)

Hillandale Waltzes (1947) Victor Babin
(1908-1972)

Tempo di Valse. Con garbo

Valse elegante

Valse Passionee

Valse volante

Valse triste

Valse de bonne humeur

Valse oubliee

Ave Maria, D. 839 Franz Schubert
(1797-1828)
arr. Udo Wessiepe

Three American Miniatures (1981) John Rutter
(b. 1945)

Sonata in E-flat Major, Op. 120, No. 2 Johannes Brahms
(1833-1897)

Allegro amabile

Allegro appassionato

Andante con moto; Allegro

*Stephanie Myers performs this recital in partial fulfillment of the requirements
for a Bachelor of Music degree in music education.
She is a student of Thomas Josenhans.*

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

MICHELLE NUTI, SOPRANO

KRISTIN JONES, PIANO

ELIZABETH STONE, FLUTE

Sunday, November 14, 2010

Wheeler Concert Hall

1:00 p.m.

PROGRAM

Meine Seele sei vergnügt, BWV 204 Johann Sebastian Bach
(1685-1750)

Ständchen, D. 957, No. 4 Franz Schubert
Gretchen am Spinnrade, D. 118, Op. 2 (1797-1828)

Se tra l'erba (1918) Stefano Donaudy
O del mio amato ben (1918) (1879-1925)

Vaghissima sembianza (1892)

What can we poor females do? Z. 429 Henry Purcell
Man is for the Woman made, Z. 605, No. 3 (1659-1695)

I attempt from Love's sickness to fly, Z. 630

Granada (1932) Agustin Lara
(1897-1970)

From *Siete canciones populares españolas* (1914) Manuel de Falla
1. *El paño moruno* (1876-1946)

2. *Seguidilla Murciana*

3. *Asturiana*

"Lágrimas mías" from *El anillo de hierro* (1878) Miguel Marqués
(1843-1918)

"La petenera" from *La Marchenera* (1928) Federico Moreno Torroba
(1891-1982)

Michelle Nuti performs this recital in partial fulfillment of the requirements for a Bachelor of Music degree in music education. She is a student of Linda Lister.

Ushers provided by Sigma Alpha Iota, Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL

VIRGINIA NIESE, CLARINET

KRISTIN JONES, PIANO

ELIZABETH STONE, FLUTE

Sunday, November 14, 2010

Wheeler Concert Hall

2:30 P.M.

PROGRAM

Songs for Clarinet and Piano Franz Schubert
Der Neugierige, D. 795/6 (1797-1828)

Wohin? D. 795/2 arr. Carl Baermann

Ave Maria, D. 839

Gretchen am Spinnrade, D. 118

Pieces for Clarinet (1973) Gordon Jacob
Preamble (1895-1984)

Waltz

Soliloquy

Homage to J.S.B.

Sonata in E-flat Major (1824) Felix Mendelssohn Bartholdy
Adagio, Allegro moderato (1809-1847)

Andante

Allegro moderato

*Virginia Niese performs this recital in partial fulfillment of the requirements
for a Bachelor of Music degree in music education.
She is a student of Thomas Josenhans.*

DEPARTMENT MUSIC



FALL CONCERT STRING ENSEMBLE

Sunday, November 14, 2010
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
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PERSONNEL

String Ensemble

Thomas Taylor Dickey, Conductor

Violin I

Fatima Chan, *Concertmaster*
Katie Demuth
Kaitlin Emmert
David Riedford

Viola

Amanda Squire, *Principal*
Amanda Buell
Colleen Dedalis

Cello

Josh Lee, *Principal*
Jillian Smith

Violin II

Anna Henning, *Principal*
Alayna Faulkenberg
Jessie Noland
Cassie Curry

Bass

Chris Doran, *Principal*

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Children who are able to sit quietly during the performance are welcome at our concerts.

UE STRING ENSEMBLE

PROGRAM

- Serenade for String Orchestra (1971) Norman Leyden
 I. Prelude (b. 1917)
 II. Fugue
 III. Nocturne
 IV. Cakewalk
- Two Elegiac Melodies, Op. 34 Edvard Grieg
 I. The Wounded Heart (1843-1907)
 II. Last Spring
- Serenade in C for String Orchestra, Op. 48 Pyotr Il'ych Tchaikovsky
 IV. Finale (Russian Theme): Andante – Allegro con spirito (1840-1893)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



MUSICAL ARTS QUINTET

Neu Chapel
Monday, November 15, 2010
8:00 p.m.



UNIVERSITY
OF
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Civic Mission... Sacred Trust

PERSONNEL

Musical Arts Quintet

Mihoko Watanabe, Flute and Piccolo

Johanna Cox, Oboe and English Horn

Elizabeth Crawford, Clarinet and Bass Clarinet

Gene Berger, Horn

Keith Sweger, Bassoon

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MUSICAL ARTS QUINTET

PROGRAM

Pastorale, Op. 151	Amy Beach (1867-1944)
Five Frogs (2005).....	Jenni Brandon (b. 1977)
I. Leaping	
II. On the Lily Pad	
III. Swimming	
IV. Bullfrog	
V. Catching Bugs	
VI. Epilogue	
Night Journey (1987)	Bruce Adolphe (b. 1955)

INTERMISSION

Summer Music, Op. 31	Samuel Barber (1910-1981)
Autumn Music (1995).....	Jennifer Higdon (b. 1962)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



FACULTY RECITAL TIMOTHY ZIFER TRUMPET

The French Connection

Tuesday, November 16, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

TIMOTHY ZIFER, TRUMPET

ANNE FIEDLER, PIANO

PROGRAM

- Intrada*, H. 193 Arthur Honegger
(1892-1955)
- Caprice, Op. 47 Eugène Bozza
(1905-1991)
- Sonatine* (1956) Jacques Castêrède
I. Allegro energico (b. 1926)
II. Andantino
III. Allegro giocoso

INTERMISSION

- Etudes Transcendantes* (1926) Theo Charlier
No. 2 Du Style (1868-1944)
No. 4 Du Style
- Jean-Marie Cottet, Piano
- Premier Grand Solo* Jean-Baptiste Arban
(1825-1889)
- Quatre Variations sur un Thème de Domenico Scarlatti* (1950) Marcel Bitsch
(b. 1921)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Contrapunctus No. 1, BWV 1080.....Johann Sebastian Bach
from *The Art of the Fugue* (1685-1750)

UE Trumpet Ensemble

Dalton Bailey
Ian Lynch
Chelsea Masolak
Michelle Nuti
Nick Seibert
Dalton Snyder
Nathan Winstead
Kody Woodson

Sonate (1939)..... Paul Hindemith
I. *Mit Kraft* (1895-1963)

Dalton Bailey, Trumpet
Kristin Jones, Piano

Impromptu in A Flat Major, Op. 142, No. 2.....Franz Schubert
(1797-1828)

Meghan Messer, Piano

Mikrokosmos Vol. IV (1939).....Béla Bartók
111. Intermezzo (1881-1945)
113. Bulgarian Rhythm
120. Fifth Chords

Rochelle Beckman, Piano

Fünf Lieder Op. 105.....Johannes Brahms
I. *Wie Melodien zieht es mir* (1833-1897)
II. *Immer leiser wird mein Schlummer*

Kelci D Scott, Soprano
Michael T Salazar, Piano

When a Merry Maiden Marries (1874).....Arthur Sullivan
from *The Gondoliers* (1842-1900)

Alyssa Padilla, Mezzo-Soprano
Michael Salazar, Piano

Sonata in F Minor (1740).....Georg Philipp Telemann
Andante cantabile (1681-1767)
Allegro

Travis Guffey, Trombone
Kristin Jones, Piano

Sonata No. 1 in G Minor.....Johann Sebastian Bach
for Violin Solo, BWV 1001
Presto

Kaitlin Emmert, Violin

"Le Tour de Danse" (2007).....Anthony J. King
V. An Irish Gigue (b. 1983)

Elizabeth Stone, Flute
Kaitlin Gress, Marimba

Four Grotesques for Timpani (1996).....David Williams
I. Black Gargoyles (b. 1953)
II. Ghost Nocturne

Joshua Nixon, Percussion

Thursday, November 18, 2010
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



SCHMIDT OPERA SERIES

LA BOHÈME

by Giacomo Puccini

Friday, November 19, 2010
Saturday, November 20, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

SCHMIDT OPERA SERIES

presents

LA BOHÈME

Jon Truitt, DMA, Director
Michelle Nuti, Assistant Conductor
Kristin Jones, Accompanist

Cast

Mimi	Kelci Scott
Rodolfo	Jeremy Aldridge
Musetta	Caroline Buckman
Marcello	Alex Henderson
Schaunard	Grant Biggert
Colline	Sam Rodriguez
Benoit/Alcindoro/Custom Sergeant	Landon Sholar
Officer/Waiter	Mason Reeves

Chorus

Haley Anderson	Emily Gutmann	Shelby Phelps
Melanie Bacaling	Marjorie Heideman	Tyler Samuel
Elisabeth Bombell	Shelby Hettinger	Ashley Smith
Merrill Bradford	Apryl Higgins	Eric Stoessel
Alyssa Brooks	Jaclyn Hostettler	Mackenzie Sweeney
Victoria Bruner	Jai Yu How	Michaela Tussey
Kyrstyn Burns	Kristen Medley	Kayli Warmker
Gina Filo	Monica Meisling	Ellen Welcher
Jacob Fisher	Kasey Michel	Jonathan Wood
Elizabeth Graper	Brandon Miller	Alexandria Wreggelsworth
Brittany Griffin	Janelle Mulherin	Theo Zajler
Paden Gullquist	Angelina Murray	

La Bohème (1896) by Giacomo Puccini (1858-1924)

ACT I. Paris, Christmas Eve, c. 1830. In their Latin Quarter garret, the painter Marcello and poet Rodolfo try to keep warm by burning pages from Rodolfo's latest drama. They are joined by their comrades: Colline, a young philosopher, and Schaunard, a musician who has landed a job and brings food, fuel, and funds. But while they celebrate their unexpected fortune, the landlord, Benoit, arrives to collect the rent. Plying the older man with wine, they urge him to tell of his flirtations, then throw him out in mock indignation. As the friends depart for a celebration at the nearby Café Momus, Rodolfo promises to join them soon, staying behind to finish writing an article. There is another knock: a neighbor, Mimi, says her candle has gone out on the drafty stairs. Offering her wine when she feels faint, Rodolfo relights her candle and helps her to the door. Mimi realizes she has dropped her key, and as the two search for it, both candles are blown out. In the moonlight the poet

takes the girl's shivering hand, telling her his dreams. She then recounts her solitary life, embroidering flowers and waiting for spring. Drawn to each other, Mimì and Rodolfo leave for the café.

ACT II. Amid shouts of street hawkers, Rodolfo buys Mimì a bonnet near the Café Momus before introducing her to his friends. They all sit down and order supper. A toy vendor, Parpignol, passes by, besieged by children. Marcello's former lover, Musetta, enters ostentatiously on the arm of the wealthy Alcindoro. Trying to regain the painter's attention, she sings a waltz about what happens whenever she walks down the street. Complaining that her shoe pinches, Musetta sends Alcindoro to fetch a new pair, then falls into Marcello's arms. Joining a marching band, the Bohemians leave Alcindoro to face the bill when he returns.

ACT III. At dawn on the cold and rainy outskirts of Paris, a customs officer allows workers in and out of the city. Musetta and revelers are heard inside a tavern. Soon Mimì walks by, searching for the place where the reunited Marcello and Musetta now live. When the painter emerges, she pours out her distress over Rodolfo's incessant jealousy. It is best they part, she says. Rodolfo, who has been asleep in the tavern, is heard, and Mimì hides; Marcello thinks she has left. The poet tells Marcello he wants to separate from his fickle sweetheart. Pressed further, he breaks down, saying Mimì is dying; her ill health can only worsen in the poverty they share. Overcome, Mimì stumbles forward to bid her lover farewell as Marcello runs back into the tavern to investigate Musetta's raucous laughter. While Mimì and Rodolfo recall their happiness, Musetta quarrels with Marcello. The painter and his mistress part in fury, but Mimì and Rodolfo decide to stay together until spring.

ACT IV. Some months later, Rodolfo and Marcello lament their loneliness in the garret. Colline and Schaunard bring a meager meal. The four stage a dance, which turns into a mock fight. The merrymaking is ended when Musetta bursts in, saying Mimì is downstairs, too weak to climb up. As Rodolfo runs to her, Musetta tells how Mimì has begged to be taken to her lover to die. While Mimì is made comfortable, Marcello goes with Musetta to sell her earrings for medicine, and Colline leaves to pawn his cherished overcoat. Alone, Mimì and Rodolfo recall their first days together, but she is seized with coughing. When the others return, Musetta gives Mimì a muff to warm her hands and prays for her life. Mimì dies quietly, and when Schaunard discovers she is dead, Rodolfo runs to her side, calling her name.

Ushers provided by Sigma Alpha Iota

Stage managers provided by Phi Mu Alpha Sinfonia

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DEPARTMENT MUSIC



FALL CONCERT UE JAZZ ENSEMBLES

Sunday, November 21, 2010
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Renato Butturi and Timothy Zifer, Directors

JAZZ ENSEMBLE II

Alto Saxophone I Candice Murray	Trumpet I David Schultz	Trombone I Ernie Tamaiko	Piano Ian Lynch
Alto Saxophone II Megan Haire	Trumpet II Mitchell Mower	Trombone II Jessica Handy	Bass Christopher Doran
Tenor Saxophone I Jessica Quinn	Trumpet III Jon Merchant	Trombone III Daryl Megli	Scott Weaver
Tenor Saxophone II Emily Naas	Trumpet IV Caitlyn Mumm	Trombone IV Mark Mayer	Guitar Olivia Minor
Baritone Saxophone Caleb Thompson			Drums Andrew Beasley

JAZZ ENSEMBLE I

Alto Saxophone I Meghan Pund	Trumpet I Nathan Winstead	Trombone I Travis Guffey	Piano Josh Kight
Alto Saxophone II Chelsea McLear	Dalton Snyder	Trombone II Tina Lu'uloa	Bass Josh Stallings
Tenor Saxophone I Caleb Thompson	Trumpet II Nick Seibert	Trombone III John Goth	Guitar Joe Luegers
Tenor Saxophone II Lucas Keck	Trumpet III Dalton Bailey	Trombone IV Kody Woodson	Drums Josh Nixon
Baritone Saxophone Kevin Kolar	Trumpet IV Cassandra Weybright		Timothy Gaiser

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Stage managers provided by Phi Mu Alpha Sinfonia

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JAZZ ENSEMBLES

PROGRAM

JAZZ ENSEMBLE II

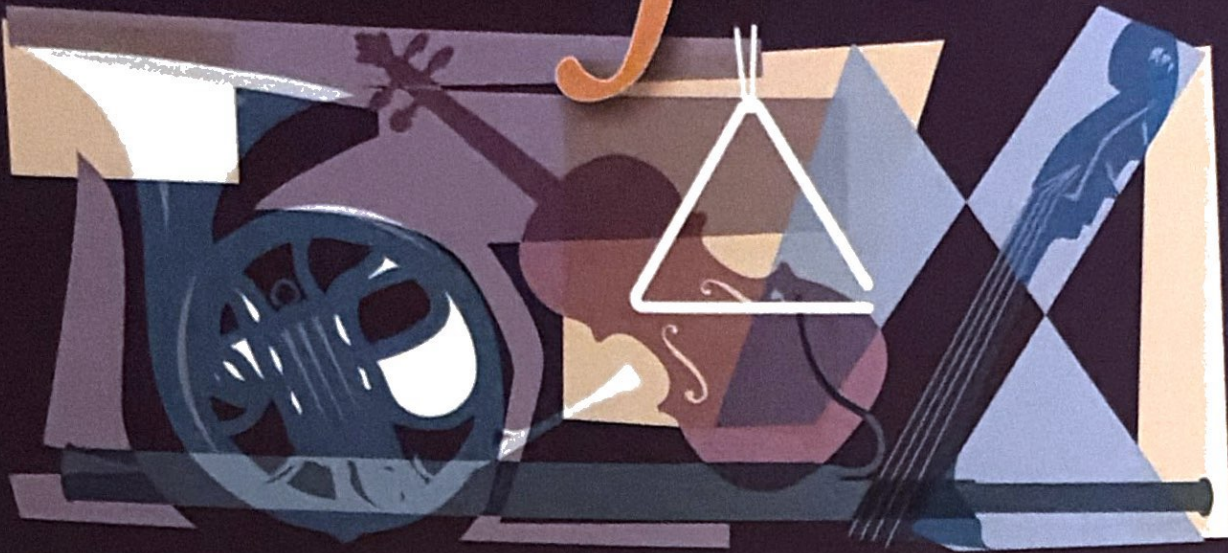
Clam Chowder	Jim Martin (b. 1927)
The Count Steps Out	Jim Martin
Sway	Pablo Belxtran Ruiz (1915-2008) Arr. John Berry
Bass of Operations	Bryan Kidd (b. 1949)
Leo	Frank Mantooth (1947-2004)
All's Well That Ends Well	Jon Phelps (b. 1960)

INTERMISSION

JAZZ ENSEMBLE I

La Fiesta	Chick Corea (b. 1941) Arr. Philip Mossman
Feels So Good	Chuck Mangione (b. 1940) Arr. Victor López
A Salute To Glenn Miller	Glenn Miller (1904-1944) Arr. Jeff Hest
Whiplash.....	Hank Levy (1927-2001) Arr. Erik Morales
I Can't Get Started	Vernon Duke (1903-1969) Arr. Victor Goines
One For Ernie.....	Andy Farber (b. 1965)
Hunting Wabbits.....	Gordon Goodwin (b. 1954)

DEPARTMENT MUSIC



MEN'S AND WOMEN'S CHORUSES KANTOREI

Sunday, November 21, 2010
Neu Chapel
6:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

MEN'S AND WOMEN'S CHORUSES KANTOREI

Dennis Malfatti, Conductor

PROGRAM

The Greenland Whale Fishery English Folk Song
arr. David Poole
David Price, Daniel Victory, and Phil Wiandt, Soloists

Aura Lee..... George R. Poulton
(1828-1867)
arr. Alice Parker and Robert Shaw

Ave Maria Jacob Arcadelt
(1514-1575)

Who is He in Yonder Stall? (1979)..... Robert Young
(b. 1923)

"Gentlemen, No More!" from *The Merry Widow* (1905)..... Franz Lehár
(1870-1948)
Kelci Scott, Guest Soloist
Daniel Victory and Brian Sonderman, Soloists

Men's Chorus

Sing We and Chant It (1595) Thomas Morley
(1557-1602)

Flora Gave me Fairest Flowers (1598) John Wilbye
(1574-1638)

All the Things You Are (1939) Jerome Kern
(1885-1945)
arr. Clay Warnick

"Fugue in C Minor" from *The Well-Tempered Clavier* J. S. Bach
(1686-1750)
arr. Ward Single

Lee Veazey, Bass

Kantorei

PERSONNEL

Men's Chorus

Tyler Simpson, Accompanist

Steven Alsobrooks
Ben Clark
Frank Coleman
Brodie Gress
Owen Groves
Paden Gullquist
Lance Hueston
Travis Johnson

Gabriel Kinser
Joe Luegers
Brandon Miller
Drew Myers
David Price
Tyler Simpson
Brian Sonderman
Daniel Victory

Landon Vos
Scott Weaver
Phil Wiandt
Matt Williams
Jonathan Wood
Theo Zajller
Jessey Ziebach

Kantorei

Elisabeth Bombell
Alyssa Brooks
Joanna Calahan
Alexander DiBenedetto

Taylor Droste
Cody Goepfner
Alyssa Padilla
Kyle Picha

Mason Reeves
Michael Salazar
Kelci Scott
Ellyn Washburne

Women's Chorus

Michael Salazar, Accompanist

Jessica Allen
Haley Anderson
Rochelle Beckman
Merrill Bradford
Amber Brandenburgh
Victoria Bruner
Melanie Conn
Kassie Cox
Elizabeth Crozier
Jeneve Dube
Margaret Durkovic
Gina Filo
Elizabeth Graper
Brittany Griffin
Emily Gutman
Cassie Gutman
Marjorie Heideman
Shelby Hettinger

Apryl Higgins
Danielle Horrell
Rachel Hurley
Mi Kyung Jo
Becky Kafka
Hannah Kerstin
Audrey Lancaster
Whitney Lantz
Lauren McMillen
Kristen Medley
Monica Meisling
Meghan Messer
Kasey Michel
Kelsey Miller
Akiko Miyagi
Janelle Mulherin
Michelle Nuti

Shelby Phelps
Alayna Pierce
Amy Rabenberg
Kayla Ryan
Tyler Samuel
Sarah Scheiner
Dorothy Sibrel
Christin Skinner
Ashley Smith
Cypress Staelin
Alyssa Stamps
Kristy-Li Strand
Michaela Tussey
Katherina Vilches
Colleen Vonalt
Kayli Warmker
Ali Wreggelsworth

TRANSLATIONS

Ave Maria (Hail Mary)

Hail Mary, Full of Grace. The Lord is with Thee. Thou art blessed among women and blessed is Jesus, the fruit of Thy womb. Holy Mary, Mother of God, pray for us sinners, now and in the hour of our death. Amen

Nuit d'étoiles (Starry Night)

Starry night, under your veils,
Under your breeze and your perfume,
A sad lyre that sighs,
I dream of loves lapsed.

A serene melancholy
Unfurls in the pit of my heart,
And I hear the soul of my beloved
Trembling in the dream-like wood.

I see again in our fountain
Your eyes, blue like the skies;
This rose, it's your breath,
And these stars are your eyes.

"Nigra Sum" (I am black) from *The Song of Solomon*

I am black and beautiful, o daughters of Jerusalem.
The king loved me and brought me into his chambers.
And he said to me:
"Arise, my love, and come away;
For now the winter is past, the rain is over and gone.
The flowers appear on earth;
The time to cultivate our garden has come."

Alleluia.

Vem kan segla förutan vind (Who Can Sail)

Who can sail without wind?
Who can row without oars?
Who can say good-bye to a friend without crying?

I can sail without wind,
I can row without oars,
But I cannot say good-bye to a friend without crying.

Lift Thine Eyes, Op. 70..... Felix Mendelssohn
(1809-1847)

Nuit d'étoiles (1880) Claude Debussy
(1862-1918)
arr. Alan Raines

Nigra Sum (1942) Pablo Casals
(1876-1973)

Vem kan segla förutan vind..... Scandinavian Folk Song
arr. Carl-Bertil Agnestic
Apyrl Higgins, Soloist

Three Spanish Ballades (1967)..... Eugene Butler
1. Come at Dawn (b. 1935)
2. Moon Song
3. May

Women's Chorus

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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DEPARTMENT MUSIC



EYKAMP STRING QUARTET

Monday, November 22, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
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Civic Mission... Sacred Trust

2010-11 QUARTET MEMBERS

Gared Crawford, Violinist, is the newly appointed concertmaster of the Evansville Philharmonic Orchestra. He is a recent graduate of Northwestern University, and in 2006-07 he served as the associate concertmaster of the South Bend Symphony. In 2005 he served as concertmaster for the Chautauqua Festival Orchestra. During his studies, Crawford performed as soloist with the Oberlin Conservatory Orchestra as well as the Philharmonia Orchestra of Northwestern University. He was also a Grand Prize recipient in the 55th annual Colemann Chamber Music Competition, and from 2001-2003 gave nationwide performances with the Erato String Quartet.

Jung-Min Shin, Violinist, is the newly appointed associate concertmaster of the Evansville Philharmonic Orchestra. Born in Seoul, Korea, Shin earned her Bachelor of Music degree from Seoul National University, Diploma of Orchestra Academy from Toho Gakuen School in Japan and Master of Music from The Juilliard School. While studying in Korea, Shin won numerous competitions including the Grand Prize of Korean Philharmonic Orchestra Competition and the Strad competition among others. While a student at the Toho Gakuen School, she was awarded a full scholarship to perform as a member of their Scholarship String Quartet and participated as concertmaster of Toho Orchestra Academy. During the summers, she has participated in festivals such as the Aspen Music Festival, Flaine Festival in France, and Spoleto Festival U.S.A. She is currently pursuing her Doctor of Music degree at Indiana University, where she studies with Mauricio Fuks.

Craig Bate, Violist, is the newly appointed principal violist of the Evansville Philharmonic Orchestra and is also principal violist of the Owensboro Symphony Orchestra. A graduate of the Juilliard School and Indiana University, Bate has appeared as a soloist throughout the United States, including a recent concerto performance in Bloomington, Indiana, as the winner of Indiana University's Concerto Competition. He attended the Aspen Music Festival as a fellowship recipient for four years and the New York String Orchestra Seminar, led by Jaime Laredo in Carnegie Hall. Bate was the Grand Prize Winner at the 2002 International Gee Viola Competition in Aspen, Colorado. At age 17, Bate won a position with the Madison Symphony Orchestra where he was offered tenure two years later. In 2006-07 he also held the position of principal violist of the Terre Haute Symphony Orchestra.

Kevin Bate, Cellist, was recently appointed as principal cellist of the Evansville Philharmonic Orchestra. A native of Milwaukee, Wisconsin, Bate is an active soloist and chamber musician. He has soloed with orchestras in Europe and North America and has given recitals on both continents. As a champion of contemporary music, Bate has premiered several new compositions and has collaborated in recording new works under the Summit label. Bate holds a Bachelor of Music degree from DePauw University and a Performance Diploma from Indiana University where he worked with the master cellist Janos Starker.

The Eykamp String Quartet is made possible by the special underwriting of Rita, Richard and Dorothy Eykamp, friends of the University of Evansville and the Evansville Philharmonic Orchestra.

EYKAMP STRING QUARTET

PROGRAM

String Quartet No. 2 in D Major..... Alexander Borodin
Allegro (1833-1887)
Scherzo
Notturmo
Finale

INTERMISSION

String Quartet No. 1 in D Major, Op. 11 Pyotr Il'yich Tchaikovsky
Moderato e Semplice (1840-1893)
Andante Cantabile
Scherzo: Allegro Non Tanto - Trio
Finale: Allegro Giusto - Allegro Vivace

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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DEPARTMENT MUSIC



FALL CONCERT UNIVERSITY BAND

Monday, November 29, 2010
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Timothy Groulx and Kenneth Steinsultz, Directors

Flute

Amber Brandenburg
Antoinette Fafara
Sara Graham
Kerri Kappler
Taylor Lewis
Kendra Morehead
Laurie Mullins
Laura O'Leary
Heather Passey
Karrie Anne Skinner
Erin Sparling
Elizabeth Stone
Alyssa Thorp
Hilda Torres
Eden Voges
Jennifer Wetzler
Tim Woolston

Oboe

Hillary Fisher
Anna Henning
Molli Keller
Emily Naas
Emily Wright

Bassoon

Megan Haire
Katie Misiak
Monica Polston

Clarinet

Mary Ann Decker
Bianca Edelhoff
Elizabeth Hodges
Virginia Niese
Meghan Pund
Dorothy Sibrel

Bass Clarinet

Jessica Hoyer
Marie Mumaw

Alto Saxophone

Jon Bolin
Max Gross
Lucas Keck
Tyler Lytle
Deanna Miller
Candice Murray
George Oeth
Matt Skaggs

Tenor Saxophone

Kaitlin Blacklock
Caleb Gorrell

Baritone Saxophone

Caleb Thompson

Trumpet

Ian Lynch
Chelsea Masolak
Mitchell Mowrer
Caitlyn Mumm
Nick Seibert
Kristen Sholander
Jonathan Vailes
Nathan Winstead
Kyle Zoll

Horn

Dalton Bailey
Stephanie Myers
Jason Salo

Trombone

Travis Guffey
Andrew Riederer
Kyle Singer
Emrie Tomaiko

Euphonium

John Goth
Jessica Handy
Tina Lu'ulua

Tuba

Elizabeth Usrey
Kody Woodson

Percussion

Andrew Beasley
Tiffany Britton
Timothy Gaisser
Kaitlin Gress
Kaitlyn Knollenberg
Chris McLaughlin
Joshua Nixon
CJ Ritenour
Jesse Willingham
Nicole Young

UNIVERSITY BAND

PROGRAM

- Amaprito Roca (1925) Jaime Texidor
(1884-1957)
- An Original Suite (1928) Gordon Jacob
(1895-1984)
- American Riversongs (1991)..... Pierre LaPlante
(b. 1946)
- Do Not Go Gentle Into That Good Night (1979) Elliot Del Borgo
(b. 1938)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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DEPARTMENT MUSIC



FACULTY RECITAL

JONAS THOMS
FRENCH HORN

WILLIAM SHALTIS
PERCUSSION

Tuesday, November 30, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

JONAS THOMS, FRENCH HORN WILLIAM SHALTIS, PERCUSSION

PROGRAM

- Two Mexican Dances for Marimba (1977) Gordon Stout
1. *Allegro-Maestoso festive* (b. 1952)
2. *Allegro-Rubando-Dolce-Allegro*
- Hornvibes (1985) Verne Reynolds
1. Fantasy (b. 1926)
2. Riffs
3. Elegy
- "Appel Interstellaire" for solo horn Olivier Messiaen
from *Des canyons aux étoiles* (1974) (1908-1992)
- Trois Gnossiennes (1890)..... Erik Satie
1. *Lent* (1866-1925)
2. *Avec étonnement* trans. William Shaltis
3. *Lent*
- The Call of Boromir (1997)..... Daniel McCarthy
(b. 1955)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Allegro Spiritoso.....John Baptiste Senaille
(1687-1730)

Kody Woodson, Euphonium
Michael Salazar, Piano

Sonate VI in E Major, BWV 1035..... J. S. Bach
Adagio ma non tanto (1685-1750)
Allegro

Tim Woolston, Flute
John Posey, Piano

“Scene and Air” from *Luisa di Montfort*, Op. 82.....Michał Bergson
(1818-1898)

Meghan Pund, Clarinet
Thomas Drury, Piano

Sonata in B $\flat$ Major.....Jerome Besozzi
Allegro (1713-1786)

Katie Misiak, Bassoon
John Posey, Piano

Lyric Suite (1972).....Donald White
III. *Andante sostenuto* (1921-2005)
IV. *Allegro energico*

Jessica Handy, Euphonium
John Posey, Piano

Passacaille.....Adrien Barthe
(1828-1898)

The Ars Nova Quintet
Karrie Ann Skinner, Flute
Emily Naas, Oboe
Meghan Pund, Clarinet
Megan Haire, Bassoon
Caleb Gorrell, French Horn

Pop Suite (1950).....Arthur Frackenpohl
Rock (b. 1924)
Refrain
Rag

John Goth, Euphonium
Travis Guffey, Trombone
Jessica Handy, Euphonium
Tina Lu'uloa, Trombone
Andy Riederer, Trombone
Elizabeth Usrey, Tuba
Kody Woodson, Tuba

Thursday, December 2, 2010
Neu Chapel
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Vocalise, Op. 34, No. 14.....Sergei Rachmaninoff
(1873-1943)

Jason Salo, Horn
Kristin Jones, Piano

“Posthorn Solo” from Symphony No. 3 (1896)..... Gustav Mahler
(1860-1911)

Nathan Winstead, Trumpet
Kristin Jones, Piano

Sonata No. 2 in A Minor for Violin Solo, BWV 1003.....J. S. Bach
IV. *Allegro* (1685-1750)

David Riedford, Violin

Sonata in G Major (1734).....Benedetto Marcello
3. *Largo* (1686-1739)
4. *Allegro*

Amanda Buell, Viola
Colleen Vonalt, Piano

Sonate pour Flute et Piano (1957).....Francis Poulenc
I. *Allegretto malincolico* (1899-1963)

Alyssa Thorp, Flute
Kristin Jones, Piano

Sonata for Flute and Piano (1957).....Francis Poulenc
III. *Presto giocoso*

Kerri R. Kappler, Flute
Kristin Jones, Piano

Sonaten No. 2 für Flöte und obligates cembalo, BWV 1031.....J. S. Bach
Siciliano
Allegro Moderato

Jennifer Wetzler, Flute
Thomas Drury, Piano

Preludes, Op. 28.....Frédéric Chopin
No. 1 in C Major
No. 18 in F Minor
(1810-1849)

Theodore Zajler, Piano

In der Fremde, Op. 38, No 1/8.....Robert Schumann
(1810-1856)

Jaclyn Hostettler, Mezzo-Soprano
Kristin Jones, Piano

"The Hours Creep on Apace".....Arthur Sullivan
from *H.M.S. Pinafore* (1878)
(1842-1900)

Apryl Higgins, Soprano
Kristin Jones, Piano

Thursday, December 2, 2010
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



PERCUSSION ENSEMBLE

Sunday, December 5, 2010
Wheeler Concert Hall
5:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

William Shaltis, Director

Andrew Beasley

Tim Gaiser

Kaitlin Gress

Lydia Maurice

Josh Nixon

Paul Rastl

C.J. Ritenour

Jesse Willingham

Nicole Young

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PERCUSSION ENSEMBLE

PROGRAM

Ritual Music (2004)..... David Skidmore
(b. 1982)

Ostinato Pianissimo (1934) Henry Cowell
(1897-1965)

Omphalo Centric Lecture (1985) Nigel Westlake
(b. 1958)

INTERMISSION

No Exit (1997) Lynn Glassock
(b. 1946)

Chamber Piece for Percussion Quintet (1954) Michael Colgrass
(b. 1932)

Sacrificial Rite (1993)..... David Gillingham
(b. 1947)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



CHOPIN AND SCHUMANN BICENTENNIAL CONCERT GARNET UNGAR PIANO

Sunday, December 5, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

GARNET UNGAR, PIANO

PROGRAM

Fantasiestücke, Op. 12* (1837).....	Robert Schumann (1810-1856)
<i>Des Abends</i> (The Evening)	
<i>Aufschwung</i> (Soaring)	
<i>Warum?</i> (Why?)	
<i>Grillen</i> (Whims)	
<i>In der Nacht</i> (In the Night)	
<i>Fabel</i> (Fable)	
<i>Traumes Wirren</i> (Dream's Confusions)	
<i>Ende vom Lied</i> (End of the Song)	

INTERMISSION

Études, Op. 25 (1837)	Frédéric Chopin (1810-1849)
1. "Aeolian Harp"	
2.	
3.	
4.	
5.	
6.	
7. "Cello"	
8.	
9. "Butterfly"	
10.	
11. "Winter Wind"	
12. "Ocean"	

*The performer kindly requests that applause, if deemed appropriate, be held until the end of each half of the program.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



WOODWIND ENSEMBLES

Saturday, December 4, 2010
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE
Civic Mission... Sacred Trust

WOODWIND ENSEMBLES

PROGRAM

China Journal, Op. 152 Michael Kibbe
The Great Wall (b. 1945)
Harvest Song
The Forbidden City
Yangtze River

Gavotte, Op. 10, No. 3 Edward Elgar
(1857-1934)
arr. Ronald Dishinger

Virginia Niese, Student Conductor

"Menuetto" from *Serenade* No. 1, K. 62a..... Wolfgang A. Mozart
(1756-1791)
arr. H. Voxman

Stephanie Myers, Student Conductor

Estampas Criollas (1991) Beatriz Lockhart
Merengue (b. 1944)
Bambuco arr. Jorge Montilla
Valse
Joropo

Clarinet Ensemble

Quartet, No. 5 (1881)..... Wilhelm Ramsøe
(1837-1895)
arr. H. Voxman

Saxophone Ensemble

Four Seasons in Maine (1998)..... Harrison Roper
1. Walking Tune (Autumn) (b. 1932)
2. Icy Wind, Comet Song (Winter)
3. Rushing Stream and Swallows (Spring)
4. A Small Sail (Summer)

Sara Graham, Bree Goodwin, Kerri Kappler,
Alyssa Kereki, Elizabeth Stone, Tim Woolston

Sarabande (1894)..... Claude Debussy
(1862-1918)
arr. Harold L. Walters

Bree Goodwin, Elizabeth Stone, Alyssa Thorp, Eden Voges

Here We Go Again (1993) Mike Mower
(b. 1958)
Sara Graham, Alyssa Kereki, Karrie Anne Skinner, Tim Woolston

Flutes and Vegetables (2006)..... Jonathan Cohen
1. Pepper Presto
2. The Enchanted Eggplant
3. Sweet Potato Jig
4. Dance of the Radishes
Flute Ensemble

PERSONNEL

Clarinet Ensemble	Flute Ensemble	Saxophone Ensemble
Thomas Josenhans, Director	Kelly Sulick, Director	Thomas Josenhans, Director
Mary Ann Decker	Bree Goodwin	Candice Murray
Bianca Edelhoff	Sara Graham	Meghan Pund
Stephanie Myers	Kerri Kappler	Caleb Thompson
Virginia Niese	Alyssa Kereki	
Meghan Pund	Karrie Anne Skinner	
Dorothy Sibrel	Elizabeth Stone	
	Alyssa Thorp	
	Eden Voges	
	Tim Woolston	

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

DEPARTMENT MUSIC



HOLIDAY POPS

Tuesday, December 7, 2010
Victory Theatre
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

HOLIDAY POPS

PROGRAM

O Come, All Ye Faithful..... arr. David Willcocks
(b. 1919)

Combined Choirs
University Symphony Orchestra

A Christmas Festival (1952)..... Leroy Anderson
(1908-1975)

University Symphony Orchestra

Praise to the Lord..... arr. F. Melius Christiansen
(1871-1955)

Combined Choirs

Suite from *The Nutcracker*, Op. 71..... Pytor Il'ych Tchaikovsky
(1840-1893)

I. Miniature Overture

II. Character Dances

a. March

b. Dance of the Sugarplum Fairy

c. Russian Dance ("Trepak")

d. Arabian Dance ("Coffee")

e. Chinese Dance ("Tea")

f. Dance of the Reed Pipes

III. Waltz of the Flowers

University Symphony Orchestra

INTERMISSION

Have Yourself a Merry Little Christmas..... Hugh Martin and Ralph Blane
(b. 1914) (1914-1995)

Linda Lister, Soprano
Garnet Ungar, Piano

Sleigh Ride..... Leroy Anderson
Wind Ensemble

White Christmas Irving Berlin
(1888-1989)

Gregory B. Rike, Tenor
Wind Ensemble

O Holy Night Adolphe Adam
(1803-1856)

Jon Truitt, Baritone
Combined Choirs
Garnet Ungar, Piano

The Night Before Christmas Bill Holcombe
(b. 1929)

Jon Truitt, Narrator
Wind Ensemble

Here Comes Christmas arr. Carl Strommen
(b. 1940)

Audience sing-along
with
Wind Ensemble, Voice Faculty Soloists, and Combined Choirs

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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HERE COMES CHRISTMAS

Audience Sing-Along

Rudolph the Red Nosed Reindeer

Rudolph the red nosed reindeer
had a very shiny nose.
And if you ever saw it
you would even say it glows
All of the other reindeer
used to laugh and call him names.
They never let poor Rudolph
join in any reindeer games.
Then one foggy Christmas Eve
Santa came to say,
"Rudolph with your nose so bright,
won't you guide my sleigh tonight?"
Then how the reindeer loved him
as they shouted out with glee,
"Rudolph the red nosed reindeer,
you'll go down in history!"

Santa Claus is Coming to Town

You better watch out, you better not cry,
You better not pout, I'm telling you why:
Santa Claus is coming to town!
He's making a list, and checking it twice.
He's gonna find out who's naughty or nice.
Santa Claus is coming to town!
He sees you when you're sleeping,
He knows when you're awake,
He knows if you've been bad or good,
So be good for goodness sake!
You better watch out,
You better not cry,
You better not pout,
I'm telling you why:
Santa Claus is coming to town!

Here Comes Santa Claus

Here comes Santa Claus! Here comes Santa Claus!
Right down Santa Claus Lane!
He's got a bag that's filled with toys for the boys and girls again.
Bells are ringing, children singing all is merry and bright!
Hang your stockings and say your prayers 'cause Santa Claus comes tonight.

Jingle Bells

Dashing through the snow
In a one horse open sleigh,
O'er the hills we go,
Laughing all the way.
Bells on bobtail ring
Making spirits bright,
What fun it is to ride and sing a sleighing song tonight!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride on a one horse open sleigh.
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride on a one horse open sleigh.

WIND ENSEMBLE

Kennth Steinsultz, Conductor

Piccolo
Sara Graham

Flute
Alyssa Kereki*
Jennifer Wetzler
Elizabeth Stone
Sara Graham
Kerri Kappler
Karrie Anne Skinner

Oboe
Emily Naas*
Hilary Fisher

Bassoon
Katie Misiak*
Megan Haire
Monica Polston

Clarinet
Stephanie Myers*
Meghan Pund
Kevin Kolar
Virginia Niese
Mandy Sim
Dorothy Sibrel

Bass Clarinet
Marie Mumaw

Alto Saxophone
Jon Bolin*
Candice Murray

Baritone Saxophone
Caleb Thompson

Trumpet
Nathan Winstead*
Dalton Bailey
Kristen Sholander
Chelsea Masolak
Nick Seibert

Horn
Caleb Gorrell*
Jason Salo
Megan Braden

Trombone
Travis Guffey*
Emrie Tomaiko
Tina Lu'uloa
Andy Riederer

Euphonium
Jessica Handy*
John Goth

Tuba
Kody Woodson*
Elizabeth Usrey

Percussion
Kaitlin Gress*
Tim Gaisser
Andrew Beasley
Nicole Young
Josh Nixon
CJ Ritenour
Kaitlyn Knollenberg

Piano
Kaitlin Gress

*Principal Player

UNIVERSITY SYMPHONY ORCHESTRA

Thomas Taylor Dickey, Conductor

Violin I

Fatima Chan, *Concertmaster*
Katie Demuth
Sam Barnett
Alayna Faulkenberg
Kaitlin Emmert
David Riedford
Alexandra Wade

Violin II

Anna Henning, *Principal*
Justin Smock
Jessie Noland
Jenn Zuckerman
Jessica Haswell
Emily Mella
Cassie Curry
Rachelle Medrano
Alyssa VanBibber

Viola

Amanda Squire, *Principal*
Colleen Dedalis
Amanda Buell
Monica Lugo
Katherine Borg

Cello

Josh Lee, *Principal*
Jillian Smith
Justin Carter

Bass

Josh Stallings, *Co-Principal*
Chris Doran, *Co-Principal*

Flute

Alyssa Kerecki, *Principal*
Timothy Woolston
Kerri Kappler
Karrie Anne Skinner

Oboe

Chloe Stanfield, *Principal*
Emily Naas
Hilary Fisher

Clarinet

Stephanie Myers, *Principal*
Meghan Pund
Mandy Sim

Bassoon

Katie Misiak, *Principal*
Megan Haire
Monica Polston

Horn

Caleb Gorrell, *Principal*
Jason Salo
Megan Braden
Art Adye

Trumpet

Nick Seibert, *Principal*
Dalton Bailey
Cassandra Weybright
Nathan Winstead

Trombone

Travis Guffey, *Principal*
Tina Lu'uloa
Kody Woodson

Tuba

Jordan Williams, *Principal*

Percussion

Kaitlin Gress, *Principal*
Tim Gaisser
Andrew Beasley
Josh Nixon

MEN'S CHORUS

Dennis Malfatti, Conductor
Tyler Simpson, Accompanist

Steven Alsobrooks
Ben Clark
Frank Coleman
Brodie Gress
Owen Groves
Paden Gullquist
Lance Hueston
Travis Johnson

Gabriel Kinser
Joe Luegers
Brandon Miller
Drew Myers
David Price
Tyler Simpson
Brian Sonderman
Daniel Victory

Landon Vos
Scott Weaver
Phil Wiandt
Matt Williams
Jonathan Wood
Theo Zajller
Jessey Ziebach

UNIVERSITY CHOIR

Dennis Malfatti, Conductor
Jennifer Nowacki, Accompanist

Soprano

Melanie Bacaling
Alyssa Brooks
Kyrstyn Burns
Joanna Calahan
Jaclyn Hostettler
Jia Yu How
Jessica Hoyer
Kerri Kappler
Audrey Lynn
Kelci Scott
Kenzie Sweeney
Ellyn Washburne

Alto

Elisabeth Bombell
Brittany Brazinski
Caroline Buckman
Fatima Chan

Samantha Cook
Katie DeMuth
Taylor Ely
Moriah James
Angelina Murray
Emily Naas
Alyssa Padilla
Clara Wallace

Tenor

Ibukunoluwa Araoye
Taylor Droste
Joshua Garrett
Cody Goepfner
Josh Kight
Patrick Litteken
Richard McCorkle
Kyle Picha
Trenton Schneiders

Nick Selting
Landon Sholar
Tyler Simpson
Eric Stoessel

Bass

Joshua Allred
Grant Biggert
Alexander DiBenedetto
Jake Fisher
Alex Henderson
Brandon Maldonado
Michael Pugh
Mason Reeves
Sam Rodriguez
Ryan Rohtla
Michael Salazar
Andrew Sherman

WOMEN'S CHORUS

Dennis Malfatti, Conductor
Tyler Simpson, Accompanist

Jessica Allen
Haley Anderson
Rochelle Beckman
Merrill Bradford
Amber Brandenburgh
Victoria Bruner
Melanie Conn
Kassie Cox
Elizabeth Crozier
Jeneve Dube
Margaret Durkovic
Gina Filo
Elizabeth Graper
Brittany Griffin
Emily Gutman
Cassie Gutman
Marjorie Heideman

Shelby Hettinger
Apryl Higgins
Danielle Horrell
Rachel Hurley
Becky Kafka
Hannah Kerstin
Audrey Lancaster
Whitney Lantz
Lauren McMillen
Kristen Medley
Monica Meisling
Meghan Messer
Kasey Michel
Kelsey Miller
Akiko Miyagi
Janelle Mulherin
Michelle Nuti

Shelby Phelps
Alayna Pierce
Amy Rabenberg
Kayla Ryan
Tyler Samuel
Sarah Scheiner
Dorothy Sibrel
Christin Skinner
Ashley Smith
Cypress Staelin
Alyssa Stamps
Kristy-Li Strand
Michaela Tussey
Colleen Vonalt
Kayli Warmker
Ali Wreggelsworth

DEPARTMENT MUSIC



FACULTY RECITAL
THOMAS JOSENHANS
CLARINET
JENNIFER WINGERT
CELLO

Tuesday, January 11, 2011
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

THOMAS JOSENHANS, CLARINET JENNIFER WINGERT, CELLO

THOMAS DRURY, PIANO

PROGRAM

Trio for Piano, Clarinet, and Cello, Op. 11..... Ludwig van Beethoven
Allegro con brio (1770-1827)
Adagio
Tema con Variazioni

Fantasiestücke, Op. 73 for Piano and Violoncello..... Robert Schumann
Zart und mit Ausdruck (1810-1856)
Lebhaft, leicht
Rasch und mit Feuer

Sonata for Clarinet and Piano (1942) Leonard Bernstein
Grazioso (1918-1990)
Andantino; vivace a leggero

Fantasy Trio, Op. 26 Robert Muczynski
Allegro energico (1929-2010)
Andante con espressione; Adagio
Allegro deciso
Introduction and Finale: Andante molto e sostenuto; Allegro

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



GUEST ARTISTS

BENJAMIN FREIMUTH
CLARINET

ELIZABETH FREIMUTH
HORN

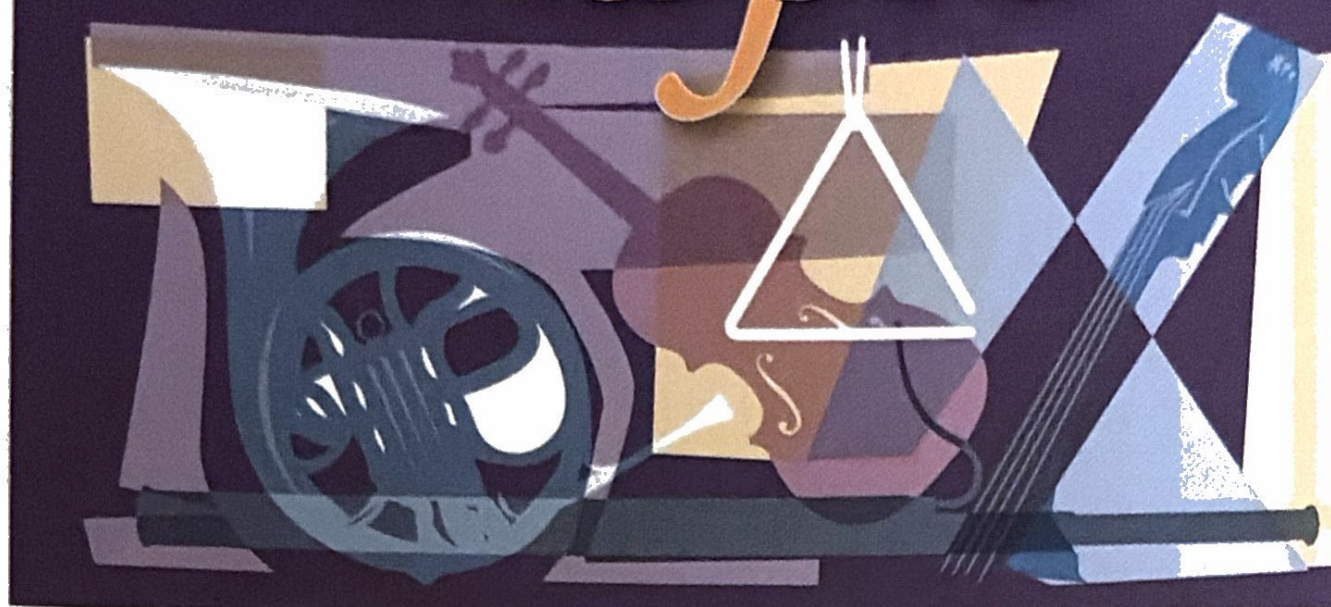
Sunday, January 16, 2011
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
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DEPARTMENT MUSIC



GUEST ARTISTS

BENJAMIN FREIMUTH
CLARINET

ELIZABETH FREIMUTH
HORN

Sunday, January 16, 2011
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission ... Sacred Trust

BENJAMIN FREIMUTH, CLARINET
ELIZABETH FREIMUTH, HORN
CICI LEE, PIANO

PROGRAM

- Sonata for Clarinet and Piano (1962) Francis Poulenc
 I. *Allegro Tristamente* (1899-1963)
 II. *Romanza*
 III. *Allegro con Fuoco*
- Adagio and Allegro for Horn and Piano, Op. 70 Robert Schumann
(1810-1856)
- Sonata for Clarinet and Piano, Op. 94 Robert Schumann
 I. *Nicht Schnell*
 II. *Einfach, innig*
 III. *Nicht Schnell*
- A Visit from the White Rabbit for Horn and Narrator Eric. L. McIntyre
(b. 1970)

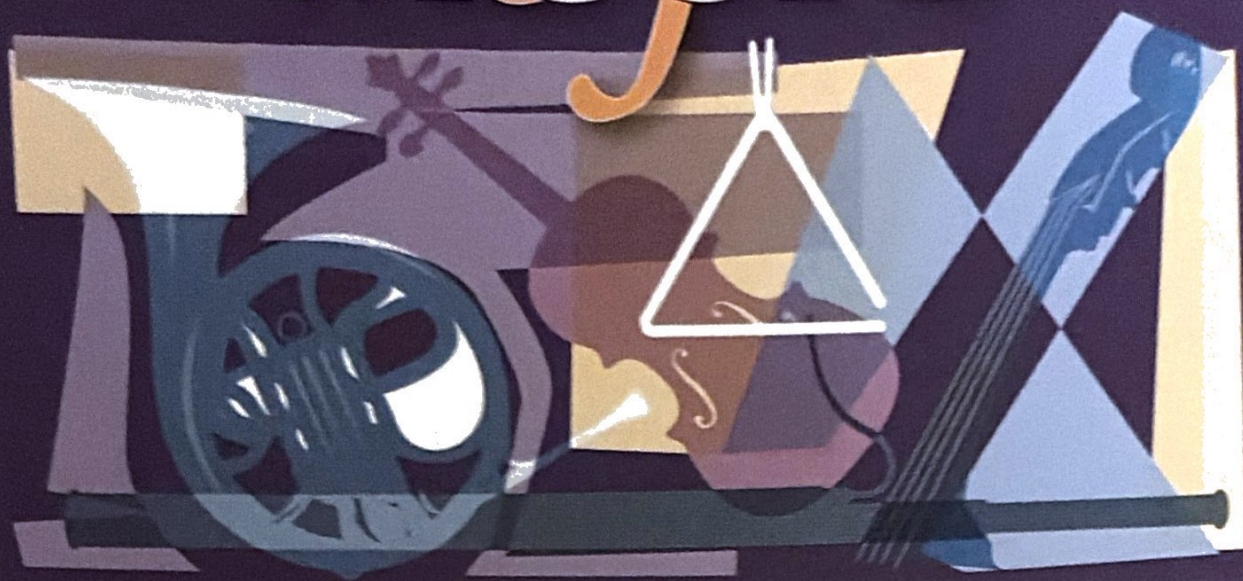
Ben Freimuth, Narrator

PAUSE

- Trio for Piano, Clarinet and Horn, Op. 274 Carl Reinecke
 I. *Allegro* (1824-1910)
 II. *Ein Marchen (A Tale)*
 III. *Scherzo*
 IV. *Finale*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



FACULTY RECITAL

CAROL DALLINGER
VIOLIN

ANNE HASTINGS FIEDLER
PIANO

Tuesday, January 18, 2011
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission...Sacred Trust

CAROL DALLINGER, VIOLIN
ANNE HASTINGS FIEDLER, PIANO
HELEN SKUGGEDAL REED, HARPSICHORD
JENNIFER WINGERT, CELLO

PROGRAM

- Sonata in A Major, Op. 2, No. 2, RV 31(1708) Antonio Vivaldi
Preludio a Capriccio (1675-1741)
Presto
Corrente: Allegro
Adagio
Giga: Allegro
- Sonata in A Major for Piano and Violin, Ludwig van Beethoven
Op. 12, No. 2 (1799) (1770-1828)
Allegro vivace
Andante, piu tosto Allegretto
Allegro piacevole
- Study No. 22: Andante maestoso – Allegro vivace, Charles Ives
S. 106 (K.3B17) (1874-1954)
- Study No. 9: The Anti-Abolitionist Riots in the 1830s & 1840s,
S. 97 (K.3B17)
- Rondino on a Theme by Beethoven (1915)..... Fritz Kreisler
March Miniature Viennoise (1925) (1875-1962)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



SINGING IN ENGLISH: OPERETTA AND MODERN ART SONG

Tuesday, January 25, 2011
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

LINDA LISTER, SOPRANO
GREGORY RIKE, TENOR
JON TRUITT, BARITONE
TOM DRURY, PIANO
ANNE FIEDLER, PIANO

PROGRAM

Duet, from *Die Fledermaus* (1874) Johann Strauss II
(1825-1899)

Pleas to Famous Fairies (2009-10) Linda Lister
(b. 1969)

1. Ariel Ambitions
2. Queen Titania
3. Fairy Godmother
4. Tink
5. Rusalka
6. Sookie Stackhouse*
7. Fairy Thank You Miscellany

*World premiere

Cavalier Duet, from *The Merry Widow* (1905) Franz Lehár
(1870-1948)

Fly Duet, from *Orpheus in the Underworld* (1858) Jacques Offenbach
(1819-1880)

Broken Dreams Thomas Drury
(b. 1978)

[untitled]

A Line-storm Song

Sleep

Bones

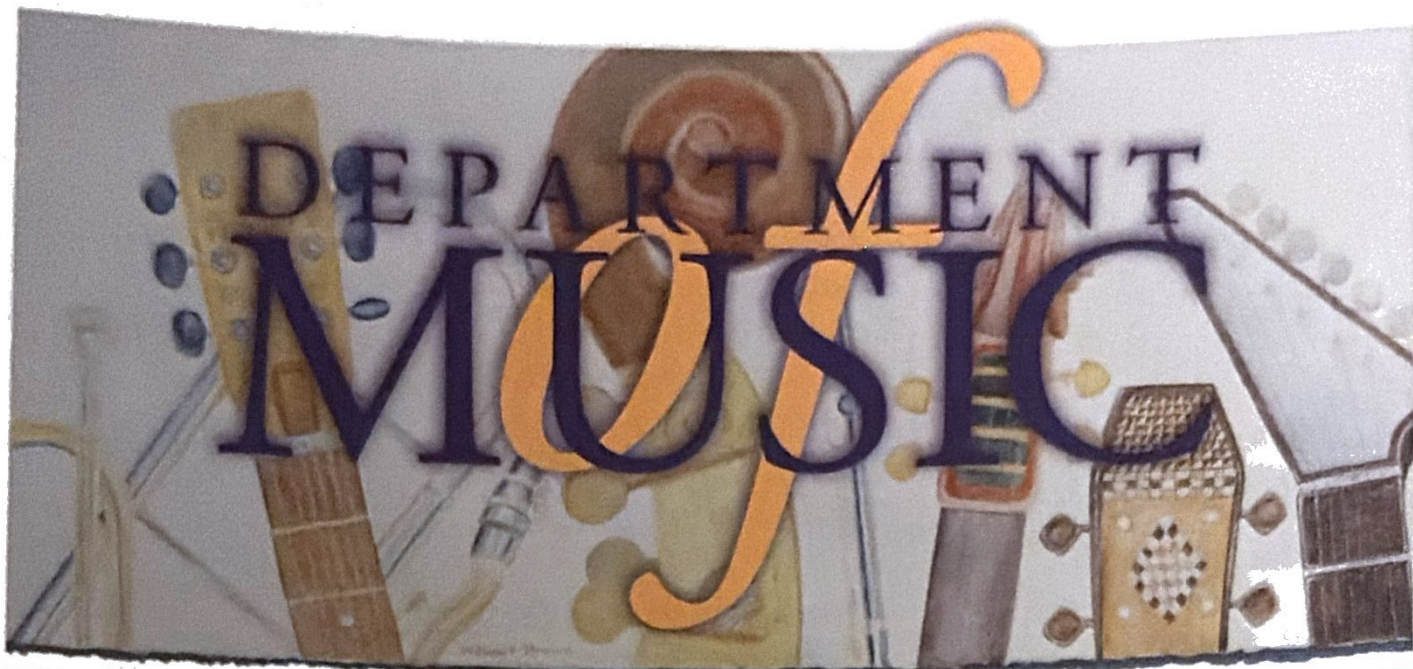
Broken Dreams*

*World premiere (whole set)

Genius Child (1995) Ricky Ian Gordon
(b. 1956)

1. Genius Child
2. Kid in the Park
3. To Be Somebody
4. Troubled Woman
5. Prayer

Never mind the why and wherefore, from *HMS Pinafore* (1878) Arthur Sullivan
(1842-1900)



FIRST TUESDAY CONCERT SERIES

LE GROUPE DES SIX

Tuesday, February 1, 2011
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE
Civic Mission... Sacred Trust

PERSONNEL

Linda Lister, Soprano
Jon Truitt, Baritone
Kelly Sulick, Flute
Timothy Zifer, Trumpet
Renato Butturi, Guitar
Douglas Reed, Accordion
Anne Hastings Fiedler, Piano
Garnet Ungar, Piano
Thomas Drury, Piano

La Création du Monde

Kelly Sulick, Flute
Alyssa Kereki, Flute
Elizabeth Robertson, Oboe
Kate McCormick, Bassoon
Jonas Thoms, Horn
Thomas Josenhans, Clarinet
Stephanie Myers, Clarinet
Timothy Zifer, Trumpet
Timothy Groulx, Trumpet
Kenneth Steinsultz, Trombone
Anne Hastings Fiedler, Piano
William Shaltis, Percussion
Kaitlin Gress, Timpani
Carol Dallinger, Violin
Fatima Chan, Violin
Edwin Lacy, Saxophone
Jennifer Wingert, Cello
Lee Veazey, Bass
Thomas Taylor Dickey, Conductor

With special thanks to Roger Pieroni, PhD, chair of the Department of Foreign Languages, for translating the speech by Jean Cocteau and to Stephanie Frasier, PhD, acting chair of the Department of Art, for providing artwork used for tonight's performance.

Thanks to Linda Lister for preparing the projected visual images.

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

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- Entering or leaving during the performance
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LE GROUPE DES SIX

PROGRAM

Jean Cocteau introduces *Les Six* (1953)

Galliarde for trumpet and piano (1974) Germaine Tailleferre
(1892-1983)

De l'Automne 53 for piano, Op. 75 Louis Durey
I. Modéré (1888-1979)

Trois Poèmes de Pétrone for voice and piano, Op. 15

I. La Boule de neige

II. La Métempsychose

III. La Grenade

Danse de la Chèvre for solo flute (1921) Arthur Honegger
(1892-1955)

Sarabande for guitar, Op. 179 (1960) Francis Poulenc
Banalités for voice and piano, FP. 107 (1940) (1899-1963)

II. Hôtel

IV. Voyage à Paris

Fiançailles pour rire, FP. 101 (1939)

V. Violon

Une valse for two pianos (1949) Georges Auric
"The Song" from *Moulin Rouge* (1952) (1899-1983)

INTERMISSION

La Création du Monde, Op. 81a (1923) Darius Milhaud
(1892-1974)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

"Dove sono" from *Le nozze di Figaro* (1786)..Wolfgang Amadeus Mozart
(1756-1791)

Caroline Buckman, Soprano
Kristin Jones, Piano

Twelve Songs, Op. 21..... Serge Rachmaninoff
5. *Сирень* (1873-1943)
6. *"Здесь хорошо!"*

Alyssa Brooks, Soprano
Josh Kight, Piano

O luce di quest'anima (1842).....Gaetano Donizetti
(1797-1848)

Kelci Scott, Soprano
Michael Salazar, Piano

Nocturne in F Major, Op. 15, No. 1.....Frédéric Chopin
(1818-1849)

Tyler Simpson, Piano

Thursday, February 3, 2011
Wheeler Concert Hall
11:00 a.m

DEPARTMENT MUSIC



EYKAMP STRING QUARTET

Tuesday, February 8, 2011
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

2011-12 QUARTET MEMBERS

Gared Crawford, Violinist, is the concertmaster of the Evansville Philharmonic Orchestra. He is a recent graduate of Northwestern University and in 2006-07 he served as the associate concertmaster of the South Bend Symphony. In 2005 he served as concertmaster for the Chautauqua Festival Orchestra. During his studies, Crawford performed as soloist with the Oberlin Conservatory Orchestra as well as the Philharmonia Orchestra of Northwestern University. He received the grand prize in the 55th annual Colemann Chamber Music Competition and from 2001-2003 gave nationwide performances with the Erato String Quartet.

Jung-Min Shin, Violinist, is the associate concertmaster of the Evansville Philharmonic Orchestra. Born in Seoul, Korea, Shin earned her Bachelor of Music degree from Seoul National University, Diploma of Orchestra Academy from Toho Gakuen School in Japan, and Master of Music from the Juilliard School. While studying in Korea, Shin won numerous competitions including the grand prize of Korean Philharmonic Orchestra Competition and the Strad competition among others. While a student at the Toho Gakuen School, she was awarded a full scholarship to perform as a member of their Scholarship String Quartet and participated as concertmaster of Toho Orchestra Academy. During the summers, she has participated in festivals such as the Aspen Music Festival, Flaine Festival in France, and Spoleto Festival U.S.A. She is currently pursuing her Doctor of Music degree at Indiana University, where she studies with Mauricio Fuks.

Craig Bate, Violist, is the principal violist of the Evansville Philharmonic Orchestra and is also principal violist of the Owensboro Symphony Orchestra. A graduate of the Juilliard School and Indiana University, Bate has appeared as a soloist throughout the United States including a recent concerto performance in Bloomington, Indiana, as the winner of Indiana University's Concerto Competition. He attended the Aspen Music Festival as a fellowship recipient for four years and the New York String Orchestra Seminar, led by Jaime Laredo in Carnegie Hall. Bate was the grand prize winner at the 2002 International Gee Viola Competition in Aspen, Colorado. At age 17, Bate won a position with the Madison Symphony Orchestra where he was offered tenure two years later. In 2006-07 he also held the position of principal violist of the Terre Haute Symphony Orchestra.

Kevin Bate, Cellist, is the principal cellist of the Evansville Philharmonic Orchestra. A native of Milwaukee, Wisconsin, Bate is an active soloist and chamber musician. He has soloed with orchestras in Europe and North America and has given recitals on both continents. As a champion of contemporary music, Bate has premiered several new compositions and has collaborated in recording new works under the Summit label. He earned a Bachelor of Music degree from DePauw University and a Performance Diploma from Indiana University where he worked with the master cellist Janos Starker.

The Eykamp String Quartet is made possible by the special underwriting of Rita, Richard and Dorothy Eykamp; friends of the University of Evansville; and the Evansville Philharmonic Orchestra.

EYKAMP STRING QUARTET

PROGRAM

- String Quartet No. 19 in C Major, Wolfgang Amadeus Mozart
K. 465 "Dissonance" (1756-1791)
- I. *Adagio-Allegro*
 - II. *Andante cantabile*
 - III. *Allegretto*
 - IV. *Molto allegro*

PAUSE

- String Quartet No. 12 in F, Op. 96 - "American" B.179 Antonín Dvořák
(1841-1904)
- I. *Allegro ma non troppo*
 - II. *Lento*
 - III. *Molto vivace*
 - IV. *Finale: vivace ma non troppo*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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Children who are able to sit quietly during the performance are welcome at our concerts.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

"Oh, had I Jubal's lyre" from *Joshua* (1748).....George Frideric Handel
(1685-1759)

Ellyn Washburne, Soprano
Kristin Jones, Piano

Sonata in D Minor, Op. 31, No.2..... Ludwig van Beethoven
1. *Largo-Allegro* (1770-1827)

Josh Kight, Piano

Illusions for Brass (2005).....Robert Sheldon
I. Allegro (b. 1954)
II. Lento
III. March
IV. Allegretto

Dalton Bailey, Trumpet
Nick Seibert, Trumpet
Caleb Gorrell, Horn
Travis Guffey, Trombone
Kody Woodson, Tuba

Thursday, February 10, 2011
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



UNIVERSITY SYMPHONY ORCHESTRA

Tuesday, February 15, 2011
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

ORCHESTRA PERSONNEL

Thomas Taylor Dickey, Conductor

Violin I

Fatima Chan, *Concertmaster*
Katie Demuth
Sam Barnett
Alexandra Wade
Kaitlin Emmert
David Riedford

Violin II

Anna Henning, *Principal*
Justin Smock
Jessie Noland
Jenn Zuckerman
Ellyn Washburne
Cyril Patra
Cassie Curry
Rachelle Medrano

Viola

Amanda Squire, *Principal*
Colleen Dedalis
Amanda Buell
Monica Lugo
Katherine Borg

Cello

Josh Lee, *Principal*
Steve Baine
Kate Chybowski

Bass

Josh Stallings, *Co-principal*
Chris Doran, *Co-principal*

Flute

Timothy Woolston,
Co-principal
Kerri Kappler, *Co-principal*
Karrie Anne Skinner

Piccolo

Timothy Woolston
Karrie Anne Skinner

Oboe

Chloe Stanfield, *Principal*
Emily Naas
Hilary Fisher

English Horn

Hilary Fisher

Bassoon

Katie Misiak, *Principal*
Megan Haire
Monica Polston

Horn

Caleb Gorrell, *Principal*
Jason Salo
Art Adye
Megan Braden

Trumpet

Nick Seibert, *Co-principal*
Nathan Winstead,
Co-principal
Dalton Bailey
Cassandra Weybright

Trombone

Travis Guffey, *Principal*
Tina Lu'uloa
Emrie Tomaiko

Tuba

Kody Woodson, *Principal*

Percussion

Kaitlin Gress, *Principal*
Tim Gaisser
Andrew Beasley
Josh Nixon
C.J. Ritenour
Nicole Young

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PROGRAM NOTES

Testament: Concerto for Marimba and Orchestra

This piece is a testament to the journey that two lovers travel together. As expressed in *Relentless*, the initial encounters as friends develop into a fevered pitch of emotional excitement and chemistry flowing to the point that the two are transported to a realm beyond this world. The effects are so thrilling that every waking moment must be focused on one another. Nothing can stop the relentless pursuit of the magic between them.

As time passes, though, the excitement subsides and the chemistry ebbs. Slowly, yet steadily, a quiet Epiphany blooms showing the friends that what they have together might grow into something much deeper and more fulfilling than mere feelings. They begin to consider that just perhaps – from the beginning – they are lovers destined for each other.

Yes, indeed, they were designed for each other. Weeks turn into months. Months turn into years. And the years teach the two how to blend into one. The Inevitable sacred story is told once again.

Program notes by the composer

Symphony No. 9 in E Minor, Op. 95 ("From the New World")

Antonín Dvořák's father hoped his son would follow his trade as an inn keeper and butcher, but young Antonín had other ideas. He studied music with a local village musician and later moved to Prague for more serious study. Dvořák was trained as a church organist and also as a violist. In 1892, Dvořák was invited to New York to head the National Conservatory of Music of America. He did this for several years, although during his time in the United States he was always missing his home. He returned to Prague in 1895 to his former position at the Prague Conservatory.

During his years in the U.S., he spent a summer in the Czech community of Spillville, Iowa, where he composed his "American" string quartet and string quintet. His Symphony No. 9 ("From the New World") is also from this period. He was very taken with the music of African Americans and Native Americans, the North American landscape, and the American poet Longfellow's work, *The Song of Hiawatha*. All of this contributed to his musical ideas for the symphony. He felt that folk music should be the foundation of a new "American" style. In the symphony, there are melodies reminiscent of the folk music he heard, but they are echoes of that music which Dvořák made his own.

A slow introduction, typical of many symphonies, opens the first movement, which leads to the main theme, at first played by the horns in the allegro section, then answered by woodwinds. This is the basic material for the whole movement. The famous second movement has a beautiful English horn solo that seems to have been inspired by the description of Minnehaha's funeral – she being the tragic heroine in Longfellow's *Song of Hiawatha*. The opening measures of the scherzo are patterned closely on those of the scherzo in Beethoven's Symphony No. 9. Dvořák balances them with a relaxed and folkloric central episode. The finale provides a summation of the entire composition. In addition to its own ideas, it also recalls themes from preceding movements. These recollections tie the symphony's disparate episodes together into a coherent unity and provide, in the final minutes of the piece, a comprehensive and exciting conclusion.

Program notes by Thomas Taylor Dickey

BIOGRAPHIES

Kaitlin Gress began her musical training at the age of 8 with piano lessons. Throughout high school she continued her piano instruction with Carrie Ravenscraft and also participated as a percussionist in the Forest Park High School concert and marching bands. As a student at the University of Evansville, she has expanded her piano skills with Anne Hastings Fiedler and continued playing percussion in various ensembles. In 2009, she devoted her studies to percussion. In addition to university ensembles, she has also performed with the IMEA Intercollegiate Band, the World Youth Symphony Orchestra, and the World Youth Wind Symphony. She is currently a student of William Shaltis.

As a junior at the University of Evansville, Kaitlin is on track for a degree in music management. She has supplemented her studies with positions at numerous music organizations including the Evansville Philharmonic Orchestra, the Evansville Symphonic Band, and the Interlochen Arts Camp. Kaitlin plans to graduate in May 2012 and pursue a career in orchestra management.

Thomas Taylor Dickey, DMA, is in his first season as director of orchestral activities at the University of Evansville and as music director and conductor of the Evansville Philharmonic Youth Orchestra. He recently completed three successful seasons as the assistant conductor of the University of Georgia Symphony Orchestra, University of Georgia Philharmonia Orchestra, and Athena Grand Opera Company. From 2005 to 2007, he was the assistant conductor of the Louisiana State University Symphony, Philharmonia, and Opera Orchestras. In addition, Thomas is a former assistant conductor of the Rapides Symphony Orchestra, Eastern Symphony, Orchestra, Eastern Symphony Chamber Orchestra, and Eastern Oratorio Society.

Thomas made his American debut when he was 16, conducting the world premiere of his own three-movement symphony for wind ensemble. He later made his international debut in Romania at the age of 25. A native of Illinois, Thomas began piano studies at the age of 4. He earned a bachelor's degree in bassoon performance from Eastern Illinois University, a master's degree in orchestral conducting from Louisiana State University, and a doctorate in orchestral conducting from the University of Georgia.

His principal teachers are Julian Shew and Mark Cedel. Thomas has also studied with some of the world's greatest conducting pedagogues, including Carl Topilow, Alexander Mickelthwate, Larry Livingston, Christopher Zimmerman, David Hoose, Diane Wittry, Gustav Meier, Daniel Lewis, Jorge Mester, Timothy Muffitt, Gary Lewis, and Leonid Korchmar. He has participated in numerous conducting institutes and workshops, such as the Winnipeg Symphony Orchestra International Conducting Symposium, Rose City International Conductor's Institute, International Institute for Conductors, California Conducting Institute, and International Academy of Advanced Conducting.

Thomas currently conducts the Symphony Orchestra and String Ensemble, and teaches courses in music theory and conducting.

UNIVERSITY SYMPHONY ORCHESTRA

Winter Concert – “New” Music

PROGRAM

Testament: Concerto for Marimba and Orchestra (2004)..... Andrew Beall
II. Epiphany (b.1970)

Kaitlin Gress, Marimba

BRIEF INTERMISSION

Symphony No. 9 in E Minor, Op. 95 (“From the New World”) ...Antonín Dvořák
I. *Adagio; Allegro molto* (1841-1904)

II. *Largo*

III. *Scherzo: Molto vivace*

IV. *Allegro con fuoco*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Kakopeli (1990)..... Katherine Hoover
(b. 1937)

Kerri R. Kappler, Flute

Nuit d'étoiles (1882)..... Claude Debussy
(1862-1918)

Marjorie Heideman, soprano
Beverly Attinger, Piano

"The Trees on the Mountain" from *Susannah* (1955)..... Carlisle Floyd
(b. 1926)

Kelci Scott, Soprano
Tyler Simpson, Piano

"Oh, had I Jubal's lyre" from *Joshua* (1748)..... George Frideric Handel
(1685-1759)

Ellyn Washburne, Soprano
Kristin Jones, Piano

"Now Sleeps the Crimson Petal"
from *Three Songs*, Op. 3, No. 2..... Roger Quilter
(1877-1953)

Ashley Smith, Mezzo-Soprano
Beverly Attinger, Piano

Dein blaues Auge (1873).....Johannes Brahms
(1833-1897)

Ali Wreggelsworth, Soprano
Josh Kight, Piano

Auf ein altes Bild (1888).....Hugo Wolf
(1860-1903)

Jessica Hoyer, Soprano
Josh Kight, Piano

Breit' über mein Haupt (1888).....Richard Strauss
(1864-1949)

Melanie Bacaling, Soprano
Beverly Attinger, Piano

"Je veux vivre" from *Roméo et Juliette* (1867).....Charles Gounod
(1818-1893)

Alyssa Brooks, Soprano
Josh Kight, Piano

Sonatina for Clarinet and Piano, Op. 29 (1951).....Malcolm Arnold
Allegro con brio (1921-2006)

Meghan Pund, Clarinet
Kristin Jones, Piano

Thursday, February 17, 2011
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

JUNIOR RECITAL

TSZ-HEI FATIMA CHAN, VIOLIN
KRISTIN JONES, PIANO

Sunday, February 20, 2011
Wheeler Concert Hall
2:30 p.m.

PROGRAM

12 Fantasias for Violin Solo, No. 10 George Philipp Telemann
Presto (1681-1767)
Largo
Allegro

Sonata for Piano and Violin in F Major, Op. 24 ("Spring") ...Ludwig van Beethoven
Allegro (1770-1827)
Adagio molto espressivo
Scherzo
Rondo

Caprice in A Minor Henryk Wieniawski
(1835-1880)
arr. F. Kreisler

*Tsz-Hei Fatima Chan performs this recital in partial fulfillment of the requirements
for a Bachelor of Music in music therapy and in music performance.
She is a student of Carol Dallinger.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



WIND ENSEMBLE WINTER CONCERT

Tuesday, February 22, 2011
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Kenneth Steinsultz, Conductor

Piccolo

Sara Graham

Flute

Alyssa Kereki*
Jennifer Wetzler
Elizabeth Stone
Sara Graham
Kerri Kappler
Karrie Anne Skinner

Oboe

Emily Naas*
Hilary Fisher
Emily Wright

Bassoon

Katie Misiak*
Megan Haire
Monica Polston

Clarinet

Stephanie Myers*
Meghan Pund
Kevin Kolar
Virginia Niese
Mandy Sim
Dorothy Sibrel
Bianca Edelhoff

Bass Clarinet

Marie Mumaw

Alto Saxophone

Jon Bolin*
Candice Murray

Tenor Saxophone

Lucas Keck

Baritone Saxophone

Caleb Thompson

Trumpet

Nathan Winstead*
Dalton Bailey
Kristen Sholander
Chelsea Masolak
Nick Seibert
Mitch Mowrer

Horn

Caleb Gorrell*
Jason Salo
Megan Braden
Jonas Thoms†

Trombone

Travis Guffey*
Emrie Tomaiko
Tina Lu'uloa
Andy Riederer

Euphonium

Jessica Handy*
John Goth

Tuba

Kody Woodson*
Elizabeth Usrey

Percussion

Kaitlin Gress*
Tim Gaisser
Andrew Beasley
Nicole Young
Josh Nixon
CJ Ritenour
Kaitlyn Knollenberg

Piano

Michael Salazar

Harp

Erszébet Gaál Rinne†

Pipe Organ

Douglas Reed†

*Principal

†UE Faculty

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PROGRAM NOTES

Early Light

Early Light was composed in 1995 for the Oklahoma City Philharmonic Orchestra and rescored for wind ensemble in 1996. The material is largely derived from *The Star Spangled Banner*. However, it is not necessarily meant as a patriotic work. Carolyn Bremer has been a passionate baseball fan her entire life. The inspiration for *Early Light* came from the anticipation of hearing the national anthem played before a baseball game. Near the end of the work, the slapstick depicts the crack of the bat on a long home run.

The Power of Rome and the Christian Heart

"Though he was accustomed to calling for large ensembles in his music, Grainger outdid himself in his final original work for band, scoring for 'full military band' plus pipe or electric organ and optional string orchestra. In addition, there are important parts for harps, pianos, and 'tuneful percussion,' and while these instruments are marked 'at will' (optional) in the score, the composer indicated in a note: 'The more the better.' Commissioned in 1948 by the League of Composers for Edwin Franko Goldman's 70th birthday, the work is strikingly theatrical and individual. Grainger harbored deep feelings against what he termed 'the Roman Empire conception of life (a privileged few catered to by a host of slaves),' which he felt had spread 'from Rome to France, from France to England, and from England to America.' He saw himself on the side of the Nordic races, oppressed by an alien and hostile culture. These ideas are reflected in his footnote to the title of the piece: 'The unfoldment of musical feelings started by thoughts of the agony of Individual Souls in conflict with The-Powers-That-Be – as when the Early Christians found themselves at strife with the Power of Ancient Rome.'"

Frank Hudson

Second Suite in F

The *Second Suite in F*, Op.28, No. 2 for Military Band, dedicated to James Causley Windram, was written in 1911 and founded on old English tunes. The Suite begins with a "March" containing three folk tunes: the quick, energetic "Morris Dance," a sea-song "Swansea Town," and a cheerful Irish-sounding song called "Claudy Banks." The second movement "Song Without Words" is a setting of the folksong "I'll Love My Love." In the third movement, "Song of the Blacksmith," the entire band joins the percussion in imitating the strokes on the anvil. The last movement, "Fantasia on the 'Dargason,'" also appeared in a version for string orchestra in Holst's *St. Paul's Suite* (1913). Holst combines the dance tune, as an ostinato, with tune "Greensleeves."

Adagio para Orquesta de Instrumentos de Viento

Composed on a commission by Robert Boudreau and the American Wind Symphony, *Adagio para Orquesta de Instrumentos de Viento* (roughly translated as "Adagio for Orchestral Winds") is the composer's first work for winds. Two major moods are presented in a series of contrasting and alternating sections, A-B-A-B-A. During the opening, middle, and closing sections, the mood is quiet and tranquil, with a flowing melody that is woven through the upper woodwinds. The second and fourth sections are more angular and fanfare-like, with the brass and percussion supplying the drive. The work concludes with a soft sigh from the lower voices and the timpani.

Nikk Pilato

Dedicatory Overture

Dedicatory Overture was commissioned by the Epsilon Upsilon Chapter of Phi Mu Alpha Sinfonia at Evansville College, for use in services dedicating the new music building. A concert overture in form, *Dedicatory Overture* contains the composer's own setting of the Evansville College alma mater hymn (*Hymn to Evansville*) contrasted with original material. First performances took place during the spring of 1963 by the Evansville College Concert Band under the direction of Wesley Shepard.

WIND ENSEMBLE

PROGRAM

Early Light (1995) Carolyn Bremer
(b. 1957)

The Power of Rome and the Christian Heart (1948) Percy Aldridge Grainger
(1882-1961)

Douglas Reed, Organ

Second Suite in F (1911) Gustav Holst
(1874-1934)

Adagio (1966) Joaquín Rodrigo
(1901-1999)

Dedicatory Overture (1963) Clifton Williams
(1923-1976)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Sonata (1937) Bernhard Heiden
Allegro (1910-2000)

Caleb Thompson, Alto Saxophone
Kristin Jones, Piano

“Green Finch and Linnet Bird” Stephen Sondheim
from *Sweeney Todd* (1979) (b. 1930)

Joanna Calahan, Soprano
Beverly Attinger, Piano

“Je veux vivre” from *Roméo et Juliette* (1867) Charles Gounod
(1818-1893)

Alyssa Brooks, Soprano
Josh Kight, Piano

Vocalise, Op. 34, No. 14 (1912) Sergei Rachmaninoff
(1873-1943)

Kristina Lu’uloa, Baritone
Kristin Jones, Piano

Suite in G Minor for two Violins and Piano, Op. 71... Moritz Moszkowski
III. *Lento assai* (1877-1953)

Kaitlin Emmert, Violin
Katie Demuth, Violin
Kristin Jones, Piano

Sueños Lalo Davila
(b. 1962)

Andrew Beasley, Marimba

Ghanaia Matthew Smith
(b. 1958)

Timothy Gaisser, Marimba

Thursday, February 24, 2011
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT
MUSIC

FIRST TUESDAY CONCERT SERIES

MUSICAL
ANNIVERSARIES
CHOPIN, LISZT,
SCHUMANN

Tuesday, March 1, 2011

Wheeler Concert Hall

7:30 p.m.



UNIVERSITY
OF
EVANSVILLE
FUNDATION

MUSICAL ANNIVERSARIES CHOPIN, LISZT, SCHUMANN

PROGRAM

- Dichterliebe*, Op. 48 (1840) Robert Schumann
(1810-1856)
I. Im wunderschönen Monat Mai
II. Aus meinen Tränen spriessen
III. Die Rose, die Lilie, die Taube
V. Ich will meine Seele tauchen
VII. Ich grolle nicht
VIII. Und wüssten's die Blumen, die kleinen
XI. Ein Jüngling liebt ein Mädchen
XII. Am leuchtenden Sommermorgen
XIII. Ich hab' im Traum geweinet
XVI. Die alten, bösen Lieder
Jon Truitt, baritone
Garnet Ungar, piano

- Mazurka in A Minor, Op. 59, No. 1 (1845) Frédéric Chopin
Étude in A Minor, Op. 25, No. 11, "Winter Wind" (1837) (1810-1849)
Garnet Ungar, piano

- Introduction and Polonaise Brillante, Op. 3 (1830) Frédéric Chopin
Jennifer Wingert, cello
Anne Fiedler, piano

INTERMISSION

- Romances, Op. 94 (1849) Robert Schumann
I. *Nicht Schnell*

Elizabeth Robertson, oboe
Anne Fiedler, piano

- Oh! Quand je dors, S. 282 (1841) Franz Liszt
(1811-1886)

Linda Lister, soprano
Anne Fiedler, piano

- Harmonies Poétiques et Religieuses, S. 173 (1849) Franz Liszt
VII. *Funérailles*

Garnet Ungar, piano

TRANSLATIONS

TRANSLATIONS

Dichterliebe – The Loves of a Poet

Poems by Heinrich Heine (translation by Paul Hindemith)

1. In the wonderfully beautiful month of
May
In the wonderfully beautiful month of
May
When all the buds are bursting open,
There, from my own heart,
Bursts forth my own love.

In the wonderfully beautiful month of
May
When all the birds are singing,
So have I confessed to her
My yearning and my longing.

2. From my tears sprout forth
From my tears sprout forth
Many blooming flowers,
And my sighing become joined with
The chorus of the nightingales.

And if you love me, dear child,
I will send you so many flowers;
And before your window should sound
The song of the nightingale.

3. The rose, the lily, the dove, the sun
The rose, the lily, the dove, the sun,
I loved them all once in love's bliss.
I love them no more, I love only
The Small, the Fine, the Pure, the One;
I love only them.

She herself – the source of all love –
IS the rose, lily, dove, and sun
I love only that which is small,
Fine, pure – the one, the ONE!

5. I want to delve my soul
I want to delve my soul
Into the cup of the lily;
The lily should give resoundingly
A song belonging to my beloved.

The song should shudder and tremble
Like the kiss from her lips
That she once gave me
In a wonderfully sweet hour.

7. I bear no grudge, even when my heart
is breaking
I bear no grudge, even when my heart is
breaking!
Love lost forever! I bear no grudge.
Although you shine in diamond splendor,
No beam falls into the night of your heart.
I will know that for a long time.

I bear no grudge, and when my heart is
breaking!
I truly saw you in my dreams
And saw the night in the room of your heart,
And saw the snake that bites your heart;
I saw, my dear, how truly miserable you are.

8. And if the blooms – the small ones –
knew
And if the blooms – the small ones – knew
How deeply wounded is my heart,
They would weep with me
To heal my pain.

And if the nightingales knew
How sad and ill I am,
They would let forth merrily
A refreshing song.

And if they knew my woe –
The little golden stars –
They would come down from their heights
And speak their consolation to me.

But all of them could not know this,
Only one knows my pain;
She herself has indeed torn,
Torn my heart in two.

11. **A young man loved a girl**
A young man loved a girl
Who had chosen another man;
This other man loved yet another girl
And wed that one.

The first girl married out of spite
The first, best man
That happened into her path;
That young man is not well off

It is an old story,
Yet it remains ever new;
And to he whom it has just happened,
It will break his heart in two.

12. **On a shining summer morning**
On a shining summer morning
I wander around my garden.
The flowers are whispering and speaking;
I, however, wander silently.

The flowers are whispering and speaking
And look at me sympathetically.
"Do not be angry with our sister,
You sad, pale man."

13. **I wept in my dream**
I wept in my dream –
I dreamed you lay in a grave.
I awoke, and my tears
Still flowed down my cheeks.

I wept in my dream –
I dreamed you had abandoned me.
I awoke and I cried
Bitterly for a long while.

I wept in my dream –
I dreamed you were still good to me.
I awoke, and still
Streams my flood of tears.

16. **The old, angry songs**
The old, angry songs,
The dreams angry and wicked –
Let us now bury them.
Fetch a large coffin.

In it will I lay many things,
But I will still not say quite what.
The coffin must be still larger
As the cask in Heidelberg.

And fetch a death bier
And planks firm and thick;
They must be still longer
Than the bridge to Mainz.

And fetch me, too, twelve giants;
They must be still stronger
Than that strong St. Christopher
In the Cathedral to Cologne on the Rhine.

They should carry the coffin away
And sink it down deep in the sea,
Since such a great coffin
Deserves a great grave.

Do you know why the coffin
Must be so large and heavy?
I sank with it my love
And my pain, deep within.

"Oh! Quand je dors"

Poem by Victor Hugo

Oh, when I sleep, approach my bed,
as Laura appeared to Petrarch;
and as you pass, touch me with your
breath...
at once my lips
will part!

On my glum face, where perhaps
a dark dream has rested for too long a
time,
let your gaze lift it like a star...
at once my dream
will be radiant!

Then on my lips, where there flits a bril-
liance,
a flash of love that God has kept pure,
place a kiss, and transform from angel into
woman...
at once my soul
will awaken!

Quintet in E-flat major, Op. 44 (1842).....Robert Schumann
I. *Allegro brillante*

Eykamp String Quartet

Gared Crawford, violin

Jung-Min Shin, violin

Craig Bate, viola

Kevin Bate, cello

Garnet Ungar, piano

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Come raggio di sol.....Antonio Caldara
(1670-1736)

Elisabeth Bombell, Soprano
Josh Kight, Piano

Auf dem Kirchhofe, Op. 105, No. 4 Johannes Brahms
(1833-1897)

Kelci D. Scott, Soprano
Michael Salazar, Piano

Sonatina (1940).....Jaromir Weinberger
(1896-1967)

Megan Haire, Bassoon
Kristin Jones, Piano

Sonate (1936).....Paul Hindemith
Heiter bewegt (1895-1963)
Sehr langsam

Karrie Anne Skinner, Flute
Kristin Jones, Piano

Sonata No. 6 in G Major for.....J. S. Bach
Violin and Harpsichord, BWV 1019 (1685-1750)
I. Allegro

Kaitlin Emmert, Violin
Helen Reed, Harpsichord

Thursday, March 3, 2011
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

"Erbarme dich" from
St. Matthew Passion, BWV 244.....J.S. Bach/Frederic Chiu
(1685-1750)/(b. 1964)

John Posey, Piano

Nocturne in C-Sharp Minor, Op. posth.....Frédéric Chopin
(1810-1849)

Joe Luegers, Piano

Selve amiche, ombrose piante (1710).....Antonio Caldara
(1670-1736)

Emily Naas, Soprano
Kristin Jones, Piano

"Seguidilla" from *Curmen* (1875).....Georges Bizet
(1838-1875)

Brittany Brazinski, Mezzo-Soprano
Michael Salazar, Piano

"The Policeman's Song" from.....Arthur Sullivan
The Pirates of Penzance (1879) (1842-1900)

Jake Fisher, Bass
Tyler Simpson, Piano

Love in the Dictionary (1953).....Celius Dougherty
(1902-1986)

“I’ve Never Said I Love You” from
Dear World (1969) Jerry Herman
(b. 1931)

Apryl Higgins, Soprano
Kristin Jones, Piano

“A Simple Song” from *Mass* (1971).....Leonard Bernstein
(1918-1990)

Josh Kight, Tenor
Patrick Ritsch, Piano

Appalachia Waltz for Solo Violin (1996).....Mark O’Connor
(b. 1961)

Alayna Faulkenberg, violin

Thursday, March 17, 2011
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL

BRITTANY BRAZINSKI
MEZZO-SOPRANO
MICHAEL SALAZAR, PIANO

Saturday, March 19, 2011
Wheeler Concert Hall
2:30 p.m.

- "Verdi Prati" from *Alcina* (1735)..... George Frideric Handel
(1685-1759)
- "Qui Sedes ad dexteram patris" from *Gloria* (1708)..... Antonio Vivaldi
(1678-1741)
- Ophelia Leider from *Hamlet*, WoO posth 22..... Johannes Brahms
(1833-1897)
1. *Wie erkenn ich dein Treulieb*
 2. *Sein Leichenhemd weiss wie Schnee*
 3. *Auf morgen ist Sankt Valentins Tag*
 4. *Sie trugen ihn auf der Bahre bloss*
 5. *Und kommt er nicht mehr zurück?*
- Ouvre ton Coeur (1859)..... Georges Bizet
(1838-1875)
- Fleur desséchée (1832)..... Pauline Garcia Viardot
(1821-1910)
- "Seguidilla" from *Carmen* (1875)..... Georges Bizet

"Must the Winter Come so Soon" from *Vanessa* (1956) Samuel Barber
 (1910-1981)

Come thou Pount (1757)..... Robert Robinson
 (1735-1790)

The More I See You (1945) Harry Warren
 (1893-1981)

*Brittany Brazinski performs this recital in partial fulfillment of the requirements
 for a Bachelor of Music in Music Therapy.
 She is a student of Gregory B. Rike.*

Ushers provided by Sigma Alpha Iota
 Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



STRING ENSEMBLE SPRING CONCERT

Sunday, March 20, 2011
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

String Ensemble

Thomas Taylor Dickey, Conductor

Violin I

Fatima Chan
Katie Demuth
Kaitlin Emmert

Viola

Amanda Buell
Colleen Dedalis

Bass

Chris Doran

Violin II

Alayna Faulkenberg
Jessie Noland
David Riedford

Continuo

Thomas Taylor Dickey

Ushers provided by Sigma Alpha Iota

Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

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STRING ENSEMBLE SPRING CONCERT

PROGRAM

Overture to *Le Bourgeois Gentilhomme* (1670) Jean-Baptiste Lully
(1632-1687)

"Air on the G String" from Suite No. 3 in D major, BWV 1068 J. S. Bach
(1685-1750)

Organ Concerto No. 13 in F Major, HWV 295 G.F. Handel
("The Cuckoo and the Nightingale") (1685-1759)

Larghetto; Allegro

Adagio

Larghetto

Allegro

Douglas Reed, organ

Symphony No. 1 in G Major (1743) Frederick II, King of Prussia
(1712-1786)

Allegro

Andante

Presto

DEPARTMENT MUSIC



FACULTY RECITAL

RENATO BUTTURI AND FRIENDS

Tuesday, March 22, 2011
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

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PERSONNEL

Renato Butturi, guitar
Matthew Kincaid, guitar
Carol Dallinger, viola
Kitty Savia, violin
Elizabeth Heiger, violin
Jennifer Wingert, cello
Erzsébet Gaál Rinne, harp
Linda Lister, soprano

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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RENATO BUTTURI AND FRIENDS

PROGRAM

Tango en skaï (1985) Roland Dyens
(b. 1955)

Remembrance of St. Sebastian (1965) Celestino
(b. 1945)

Prelude 2 (1940) Heitor Villa-Lobos
(1887-1959)

Renato Butturi

How Insensitive (1963) Carlos Jobim
(1927-1994)

Spain (1972) Chick Corea
(b. 1941)

Matthew Kincaid and Renato Butturi

Gebet.....Franz Liszt
(1811-1886)

O quand je dors (1847) Franz Liszt
("Oh! When I'm Dreaming" After Victor Hugo)

Linda Lister and Erzsébet Gaál Rinne

Bercuese (1854).....Franz Liszt
Erzsébet Gaál Rinne

Fantasma de Falla da Camera (2010)..... Jeffrey Van
(b. 1941)

Renato Butturi, Carol Dallinger, Kitty Savia, Jennifer Wingert

Grave, Fandango (from the first quintet in D Major) (1798)..... Luigi Boccherini
(1743-1805)

Renato Butturi, Carol Dallinger,
Kitty Savia, Elizabeth Heiger, Jennifer Wingert

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Concerto for Two Flutes in G Major (1793).....Domenico Cimarosa
III. Rondo (1749-1801)

Kerri R Kappler, Flute
Alyssa Kereki, Flute
Kristin Jones, Piano

Concerto in G Major, K313..... Wolfgang Amadeus Mozart
Allegro maestoso (1756-1791)

Tim Woolston, Flute
Kristin Jones, Piano

Fantasie, Op. 79.....Gabriel Fauré
(1845-1924)

Jennifer Wetzler, Flute
Kristin Jones, Piano

Concerto No. 3 in E $\flat$ Major, K. 447.....Wolfgang Amadeus Mozart
Allegro

Jason Salo, Horn
Kristin Jones, Piano

The Rose in the Garden (1987).....Carlo Domeniconi
(b. 1947)

Gabriel Kinser, Guitar

Liebst du Schönheit, Op. 12, No. 4.....Clara Wieck Schumann
(1819-1896)

Apryl Higgins, Soprano
Kristin Jones, Piano

“Endless Pleasure” from *Semele* (1744)..... George Frideric Handel
(1685-1759)

Jia Yu How, Soprano
Kristin Jones, Piano

In solitaria stanza (1845).....Giuseppe Verdi
(1813-1901)

Kelci D. Scott, Soprano
Michael Salazar, Piano

En sourdine, Op. 58, No. 2.....Gabriel Fauré

Erin Copeland, Soprano
Tyler Simpson, Piano

“Je dis que rein ne m’epouvante” from *Carmen* (1875).....Georges Bizet
(1838-1875)

Jessica Hoyer, Soprano
Josh Kight, Piano

Thursday, March 24, 2011
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



PIANO GUEST ARTIST SERIES

JONATHAN MANN, PIANO

Saturday, March 26, 2011
Wheeler Concert Hall
2:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

BIOGRAPHY

A Steinway artist, Jonathan Edward Mann, DMA, enjoys a dynamic performing and teaching career that has taken him across the United States and Europe. The 2010-11 season includes Mann's debuts at Carnegie Hall's Weill Recital Hall, the Dame Myra Hess series in Chicago, and a concerto appearance with the Amherst Symphony Orchestra.

Mann earned his bachelor's and master's degrees in piano performance under Karen Shaw, DM, from Indiana University, Bloomington, where he was associate instructor and faculty member of the Young Pianist's Program. He earned his doctorate in piano performance from the University of Cincinnati College-Conservatory of Music where he served as teaching assistant to James Tocco and faculty member of the College-Conservatory's Preparatory Department.

Mann's penetrating interpretations have received high praise from critics. Recent recitals include venues in Canada, Washington State, Oregon, California, New York, and Idaho, among many others. Mann is also in demand as a collaborator, having performed with New York Philharmonic clarinetist Mark Nuccio and composer Joan Tower. Orchestral engagements include the Brevard Orchestra, Indiana University Symphony Orchestra, North Manchester Symphony, and Fort Wayne Philharmonic, where his performance of Franz Liszt's Concerto No. 1 in E-flat Major was hailed as "dashing, elegant, and mercurial." He has served on the faculty of the Brevard Music Center, coaching vocalists and performing scenes from such operas as *The Magic Flute* and *La Bohème*. Currently he serves on the faculty of Opera Lytes, a theatre company in Buffalo, New York.

Mann has given master classes at the San Francisco Conservatory of Music, Chautauqua Institute, University of Washington, Oregon State University, Boise State University, Western Washington University, Indiana University, Central Washington University, Whitworth University, University of Louisville, and the University of North Florida.

A highly sought-after clinician, Mann's presentations have included the New York State School Music Association, Washington State Music Teachers Association, Idaho State Music Teachers Association, the College Music Society National Conference, Sherman Clay Steinway Seattle and Spokane, Indiana Music Teachers Association, the American Liszt Society, and the Buffalo Music Teachers Association, of which he is the chair.

Mann is assistant professor of piano at SUNY Fredonia where he teaches applied piano and chamber music. In 2011 he will record a solo disc of piano preludes for Albany Records. Forthcoming articles include "Preluding With the Masters," examining the improvisations of Josef Hofmann, Wilhelm Backhaus, and Dinu Lippati, to be published in *Clavier Companion*. Prior to his position at SUNY Fredonia, Mann was a faculty member at the University of Idaho's Lionel Hampton School of Music.

JONATHAN MANN, PIANO

PROGRAM

Prelude..... Joseph Marx
(1882-1964)

Menuet Pompeux Emmanuel Chabrier
Habañera
Scherzo-Valse
(1841-1894)

Sonata in G Major, C. 15..... Domenico Cimarosa
Sonata in G Minor, C. 61
Sonata in A Minor, C. 36
Sonata in A Minor, C. 55
Sonata in C Minor, C. 68
(1749-1801)

Aria Johann Sebastian Bach/Leopold Godowsky
(1685-1750)/(1870-1938)

Kyllikkii, Op. 41, No. 3 Jean Sibelius
Air de Danse, Op. 34, No. 2
Jouer de Harpe, Op. 34, No. 8
Danse Pastorale, Op. 34, No. 7
Impromptu, Op. 97, No. 5
Caprice, Op. 24, No. 3
(1865-1957)

“Liebestod,” from *Tristan und Isolde*..... Richard Wagner/Franz Liszt
(1813-1883)/(1811-1886)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL

KERRI R. KAPPLER, FLUTE

ALYSSA KEREKI, FLUTE

KRISTIN JONES, PIANO

Saturday, March 26, 2011
Wheeler Concert Hall
4:30 p.m.

PROGRAM

Andante in C Major, K. 315 Wolfgang Amadeus Mozart
(1750-1791)

Kokopeli (1990)..... Katherine Hoover
(b. 1937)

Concerto for Two Flutes in G Major (1793) Domenico Cimarosa
III. *Rondo* (1749-1801)

Sonata for Flute and Piano (1957) Francis Poulenc
I. *Allegretto malincolico* (1899-1963)

II. *Cantilena*

III. *Presto giocoso*

*Kerri Kappler performs this recital in partial fulfillment of the requirements
for a Bachelor of Music degree in music education.
She is a student of Kelly Sulick.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



HARLAXTON QUINTET

Tuesday, March 29, 2011
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
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PERSONNEL

Harlaxton Woodwind Quintet

Kelly Sulick, flute
Elizabeth Robertson, oboe
Thomas Josenhans, clarinet
Edwin Lacy, bassoon
Jonas Thoms, horn

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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HARLAXTON QUINTET

PROGRAM

Quintet in E-flat Major, Op. 88, No. 2 Anton Reicha
Allegro moderato (1770-1836)
Scherzo
Andante grazioso
Finale – allegro moderato

Sciarada Spagnuola (1963) Jurriaan Andriessen
Entrata (1925-1996)
Pavane
Gagliarde
Passamezzo
Frottola
Finale

INTERMISSION

Partita for Wind Quintet (1948) Irving Fine
Introduction and Theme (1914-1962)
Variation
Interlude
Gigue
Coda

Potpourri Fantastico (1857) Giulio Briccialdi
(1818-1881)
(edited by the Borealis Wind Quintet)

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

L'Heure Exquise (1890).....Reynaldo Hahn
(1874-1947)

Clara Wallace, Soprano
Tyler Simpson, Piano

“Habañera” from *Carmen* (1875).....Georges Bizet
(1838-1875)

Kayla Ryan, Soprano
Beverly Attinger, Piano

Die Nacht (1885).....Richard Strauss
(1861-1919)

Amber Brandenburg, Soprano
Kristin Jones, Piano

Variations on a Theme of Mozart, Op. 9 (1821).....Fernando Sor
(1778-1839)

Joe Luegers, Guitar

"Chi vuol la zingarella" from *I zingari in fiera* (1789).....Giovanni Paisiello
(1740-1816)

Kenzie Sweeney, Mezzo-Soprano
Josh Kight, Piano

Le Bestiaire (1919)..... Francis Poulenc
1. Le dromadaire (1899-1963)
2. La chèvre du Thibet

Angelina Murray, Mezzo-Soprano
Kristin Jones, Piano

Chanson triste (1868).....Henri Duparc
(1848-1933)

"Always through the changing" from
The Ballad of Baby Doe (1956).....Douglas Moore
(1893-1969)

Kyrstyn Burns, Soprano
Kristin Jones, Piano

Thursday, March 31, 2011
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



UE BAND FESTIVAL

Friday, April 1, 2011
Eykamp Hall, Ridgway University Center
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Castle High School Symphonic Band

Flute

Natalie Boyles
Megan Brown
Rachel Butler
Kelsey Garrett
Allison Larmann
Dubem Mbeledogu
Maria Mullis
Courtney Rine
Jessica Titzer
Kelsey Titzer
Kelly York

Oboe

Rachel Bottorff

Bassoon

Anthony Buzza

Clarinet

Steven Bean
Sarah Burk
Hannah Classick
Taylor Gardner
Dorothy Henthorn
Micha Kandal
Kirsten Smith

Alto Saxophone

Ashley Charles
Hayley Davidson
Grant Ellington
Mason Flake
Kyra Fleener
Samantha Fromelius
Zachary Holder
Jordan Humphrey
Erin Hurm
Dirich Lauer
Lindsey Lehman
Lindsey Peter
Briana Shoup
Leah Trost
Lauren Wood

Tenor Saxophone

William Supper

Trumpet

Erik Hall
Brian Kennedy
David Lamey
Mitchel Leeds
Aimee Myers
Mckenzie Rine
Jeremy Sutton
Korey Titzer

Horn

Logan Burnett
Dakota Wheeler

Trombone

Morgan Bowling
Evan Champion
Jonah Katz

Euphonium

Jayson Boyd
Brent Kennedy
Isaac Peay

Tuba

Caleb Banks
Derrick Mays

Percussion

Meghan Adamson
Ian Barron
Rachel Biggs
Alissa Kozlecar
Victoria Obermeier
Pooja Patel
Trevor Rine
Samuel Rogers
Kunaal Shah
Taylor Smith
Matthew Stofleth
Dillon Swartz
Emily Wade
Jacob Whitacre
Cameron Wolford

UE Wind Ensemble

Piccolo

Sara Graham

Flute

Alyssa Kerecki*
Jennifer Wetzler
Elizabeth Stone
Sara Graham
Kerri Kappler
Karrie Anne Skinner

Oboe

Emily Naas*
Hilary Fisher
Emily Wright

Bassoon

Katie Mislak*
Megan Haire
Monica Polston

Clarinet

Stephanie Myers*
Meghan Pund
Kevin Kolar
Virginia Niese
Mandy Sim
Dorothy Sibrel
Bianca Edelhoff

Bass Clarinet

Marie Mumaw

Alto Saxophone

Jon Bolin*
Candice Murray

Tenor Saxophone

Lucas Keck

Baritone Saxophone

Caleb Thompson

Trumpet

Nathan Winstead*
Dalton Bailey
Kristen Sholander
Chelsea Masolak
Nick Seibert
Mitch Mowrer

Horn

Caleb Gorrell*
Jason Salo
Megan Braden

Trombone

Travis Gulley*
Emrie Tomaiko
Tina Lu'ulua
Andy Riederer

Euphonium

Jessica Handy*
John Goth

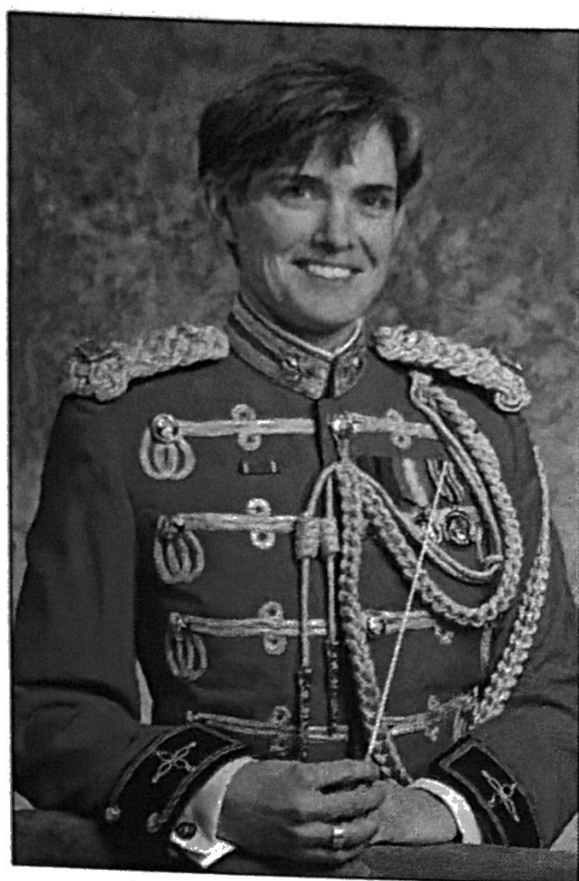
Tuba

Kody Woodson*
Elizabeth Ustey

Percussion

Kaidin Gress*
Tim Gaiser
Andrew Beasley
Nicole Young
Josh Nixon
CJ Ritenour
Kaitlyn Knollenberg

*Principal



MICHELLE A. RAKERS

Assistant Director, The President's Own United States Marine Band

Captain Michelle A. Rakers joined "The President's Own" United States Marine Band in May 1998 as a trumpeter/cornetist. She was appointed assistant director and commissioned a first lieutenant in July 2004 and was promoted to her current rank by the Commandant of the Marine Corps General Michael W. Hagee on January 1, 2006. She is both the first female assistant director and first female commissioned officer in the history of The President's Own.

Captain Rakers spent the first five years with the Marine Band performing at the White House, in the Washington, D.C., metropolitan area, and across the country during the band's annual concert tour. She has served as a conductor and coordinator for the fall and winter Chamber Music Series, and was nominated for her current position in 2003. On June 13, 2004, she conducted her first band concert.

Captain Rakers, a 1986 graduate of the Marian Heights Academy in Ferdinand, Indiana, earned a bachelor's degree in music management from the University of Evansville in 1990. She continued her studies at Northwestern University in Evanston, Illinois, where she earned a master's degree in music performance. Her trumpet instructors include James Bursen of the University of Evansville, Vincent Cichowicz of Northwestern University, and Chris Gekker from the Aspen Music Festival in Colorado.

Prior to joining The President's Own, Captain Rakers performed with both the Midland Symphony and Kalamazoo Symphony in Michigan, and the Evansville Philharmonic in Indiana.

UE BAND FESTIVAL

PROGRAM

His Honor (1933) Henry Fillmore/arr. Frederick Fennell
(1881-1956)/(1914-2004)
Jennifer Nowacki, conductor

Chorale and Presto Richard Saucedo
(b. 1954)
Mark Eifler, conductor

Undertow (2008) John Mackey
(b. 1973)
Michelle A. Rakers, conductor

Castle High School Symphonic Band

Early Light (1995) Carolyn Bremer
(b. 1957)
Kenneth Steinsultz, conductor

Angels in the Architecture (2008) Frank Ticheli
(b. 1958)
Michelle A. Rakers, conductor

Dedicatory Overture (1963) Clifton Williams
(1923-1976)
Michelle A. Rakers, conductor

University of Evansville Wind Ensemble

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

JUNIOR RECITAL

KYRSTYN BURNS, SOPRANO
KRISTIN JONES, PIANO

Saturday, April 2, 2011
Wheeler Concert Hall
2:30 p.m.

PROGRAM

Recit. "E pur cosí in un giorno" from *Giulio Cesare* (1724).... George Frideric Handel
Aria "Piangeró la sorte mia" (1685-1759)

La separazione (1858) Gioacchino Rossini
(1792-1868)

Lebe Wohl, *Mörike-Lieder* No. 36 (1888) Hugo Wolf
Verborgenheit, *Mörike-Lieder* No. 12 (1860-1903)

Lamento (1883) Henri Duparc
Chanson triste (1868) (1848-1933)

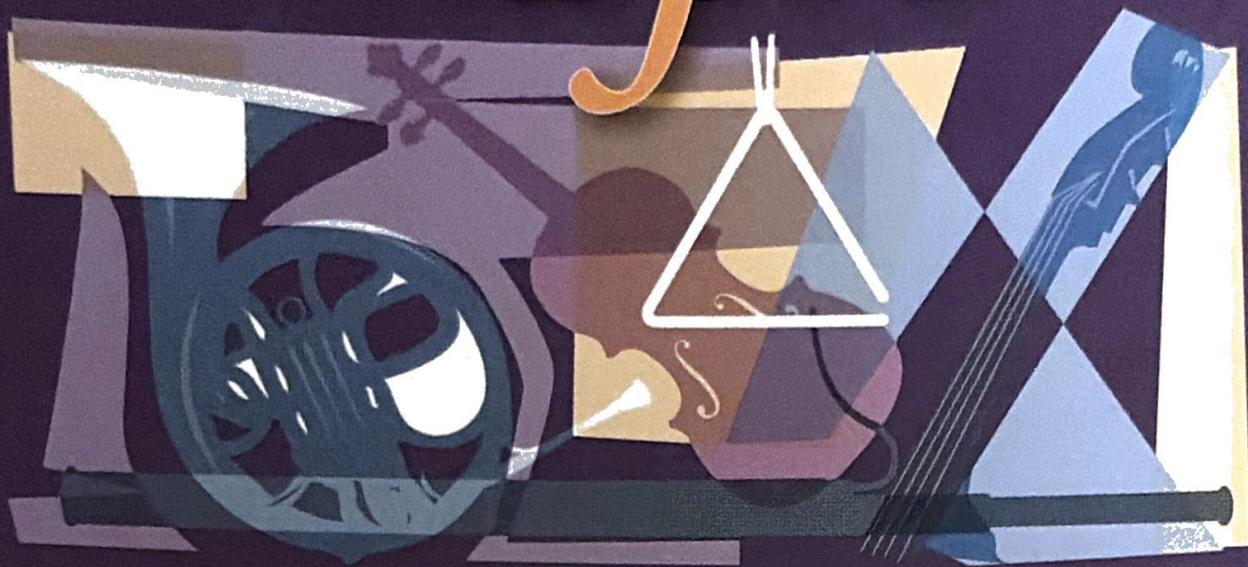
Rain has fallen, Op. 10, No. 1 Samuel Barber
With rue my heart is laden, Op. 2, No. 2 (1910-1981)

"Always through the changing" Douglas Moore
from *The Ballad of Baby Doe* (1956) (1893-1969)

*Kyrstyn Burns performs this recital in partial fulfillment of the requirements
for a Bachelor of Music in performance.
She is a student of Gregory B. Rike.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



WOODWIND CHAMBER ENSEMBLES

Sunday, April 3, 2011
Wheeler Concert Hall
2:30 p.m.



UNIVERSITY
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WOODWIND CHAMBER ENSEMBLES

PROGRAM

Selections from Der Freischutz, Op. 77 C.M. von Weber/arr. G.E. Holmes
(1786-1826)/(1873-1945)

Allegro De Concert, Op. 53..... J.B. Singelee/arr. E.A. Lefebre
(1812-1876)/(1835-1911)

Diversion, No. 1 (1970) Lloyd Conley
(b. 1924)

Saxophone Ensemble

Thomas Josenhans, director

Candice Murray, Meghan Pund, Mary Ann Decker, alto

Caleb Gorell, Katherine Misiak, Dorothy Sibrel, tenor

Caleb Thompson, baritone

Reflections (1980) Ricky Lombardo
(b. 1946)

Pop (2005) Gary Schocker
(b. 1959)

A Gaelic Offering (1995)..... Catherine McMichael
(b. 1954)

1. Rose Cottage

2. The Doubtful Wife

3. Lake Solace

4. Describe a Circle

Flute Ensemble

Kelly Sulick, director

Heidi Cotner

Kaitlin Emmert

Sara Graham

Kerri Kappler

Alyssa Kereki

Karrie Anne Skinner

Elizabeth Stone

Alyssa Thorp

Eden Voges

Jennifer Wetzler

Tim Woolston



FIRST TUESDAY CONCERT SERIES

BRITISH MASTERS: A CELEBRATION OF HARLAXTON COLLEGE

Tuesday, April 5, 2011
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
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Civic Mission... Sacred Trust

UNIVERSITY SYMPHONY ORCHESTRA PERSONNEL

Thomas Taylor Dickey, Conductor

Violin I

Patima Chan, *Concertmaster*

Katie Demuth

Sam Barnett

Alexandra Wade

Kaitlin Emmert

David Riedford

Violin II

Alayna Faulkenberg, *Principal*

Justin Smock

Jessie Noland

Jenn Zuckerman

Ellyn Washburne

Cyril Patra

Cassie Curry

Rachelle Medrano

Viola

Amanda Squire, *Principal*

Colleen Dedalis

Amanda Buell

Monica Lugo

Katherine Borg

Cello

Josh Lee, *Principal*

Steve Baine

Kate Chybowski

Bass

Josh Stallings, *Co-Principal*

Chris Doran, *Co-Principal*

Flute

Timothy Woolston, *Co-Principal*

Kerri Kappler, *Co-Principal*

Karrie Anne Skinner

Piccolo

Karrie Anne Skinner

Oboe

Chloe Stanfield, *Principal*

Emily Naas

Hilary Fisher

Clarinet

Meghan Pund, *Principal*

Mandy Sim

Bianca Edelhoff

Bassoon

Katie Misiak, *Principal*

Megan Haire

Monica Polston

Contrabassoon

Monica Polston

Horn

Caleb Gorrell, *Principal*

Jason Salo

Art Adye

Megan Braden

Trumpet

Nick Seibert, *Co-Principal*

Nathan Winstead, *Co-Principal*

Dalton Bailey

Cassandra Weybright

Trombone

Travis Guffey, *Principal*

Tina Lu'uloa

Emrie Tomaiko

Tuba

Kody Woodson, *Principal*

Percussion

Kaitlin Gress, *Principal*

Tim Gaisser

Andrew Beasley

Josh Nixon

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UNIVERSITY SYMPHONY ORCHESTRA PERSONNEL

Thomas Taylor Dickey, Conductor

Violin I

Fatima Chan, *Concertmaster*
Katie Demuth
Sam Barnett
Alexandra Wade
Kaitlin Emmert
David Riedford

Violin II

Alayna Faulkenberg, *Principal*
Justin Smock
Jessie Noland
Jenn Zuckerman
Ellyn Washburne
Cyril Patra
Cassie Curry
Rachelle Medrano

Viola

Amanda Squire, *Principal*
Colleen Dedalis
Amanda Buell
Monica Lugo
Katherine Borg

Cello

Josh Lee, *Principal*
Steve Baine
Kate Chybowski

Bass

Josh Stallings, *Co-Principal*
Chris Doran, *Co-Principal*

Flute

Timothy Woolston, *Co-Principal*
Kerri Kappler, *Co-Principal*
Karrie Anne Skinner

Piccolo

Karrie Anne Skinner

Oboe

Chloe Stanfield, *Principal*
Emily Naas
Hilary Fisher

Clarinet

Meghan Pund, *Principal*
Mandy Sim
Bianca Edelhoff

Bassoon

Katie Misiak, *Principal*
Megan Haire
Monica Polston

Contrabassoon

Monica Polston

Horn

Caleb Gorrell, *Principal*
Jason Salo
Art Adye
Megan Braden

Trumpet

Nick Seibert, *Co-Principal*
Nathan Winstead, *Co-Principal*
Dalton Bailey
Cassandra Weybright

Trombone

Travis Guffey, *Principal*
Tina Lu'ulua
Emrie Tomaiko

Tuba

Kody Woodson, *Principal*

Percussion

Kaitlin Gress, *Principal*
Tim Gaisser
Andrew Beasley
Josh Nixon

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PROGRAM NOTES

Nocturne, Op. 60

Britten's three most famous orchestral song-cycles can almost be regarded as a single sequence, each slightly enlarging on the forces of its predecessor. Indeed *Les Illuminations* (1939) could be seen to extend a line begun in Britten's *Variations on a Theme of Frank Bridge* (1937), adding a bravura vocal solo to an exuberant display of string-orchestral invention. The *Serenade* (1943) introduces a horn soloist to counterbalance the solo singer; the *Nocturne* (1958) extends this principle by adding a different solo instrument in each movement. Moreover, each of these works, in its own way, explores the themes of night, sleep, and dreams.

In the *Nocturne*, Britten resourcefully enlarged on the *Serenade* (which itself is effectively a set of nocturnes, from early evening to oblivious sleep). But, fifteen years on, he had created the majority of his operas, and while the *Nocturne* is not overtly operatic, it gains in subtlety of characterization and a freer pace. This cycle is continuous, song flowing into song, and Britten's choice of texts is more recondite. Some are fragments rather than whole poems, and each has an air of incompleteness – indeed, the music seems continually to search into each new section until the eloquent resolution of the concluding Shakespeare sonnet. There is a different obbligato soloist in each song: grumbling-snoring bassoon for Tennyson's Kraken, fluid harp for Coleridge's night-wandering child, horn for Middleton's bells and cries in the night. Solo timpani provide an agitated commentary to Wordsworth's memories of massacre. We are close, here, to the spirit of the *War Requiem*, and the ensuing lament for a dead woman, with keening English horn, turns to Wilfred Owen for text. Flute and clarinet provide for the most part the solo accompaniment to Keats's *Sleep and Poetry*, bringing a pastoral mood and preparing us for the return of sleep and the nocturnal ambiguities of the concluding Shakespeare sonnet.

Malcom MacDonald

Variations on an Original Theme, Op. 36 ("Enigma Variations")

Edward Elgar was born into a musical family. His father ran a music shop, was a church organist, and taught violin, piano, and organ. Although he did not start composing at a young age, Elgar absorbed the music around him and studied on his own from the books and scores in his father's shop. In order to earn a living, Elgar worked full time in his father's shop, played a variety of instruments at every musical event possible, and composed and arranged music. In his 20s, Elgar realized that he was more a composer than a performer. By the time he was 40, Elgar established himself as a composer of choral works for the many choral societies and festivals that were so much a part of the musical scene in late Victorian England. It was not until 1899 that his unique talent was fully realized with the premiere of the *Enigma Variations*.

It has long been debated just what the "Enigma" of this work might be. The unusual theme, with its irregular phrases and angular melody, has been the center of much discussion. The composer himself suggested that there was an unstated theme that accompanies the "Enigma" theme – a melody to which the "Enigma" theme actually is a countermelody. Whatever the solution to the puzzle might have been, it went with the composer to his grave.

The dedication in the score reads "To my friends pictured within," and every variation is titled with the initials or nickname of one of several people in Elgar's family and among his friends. "C.A.E." stands for Caroline Alice Elgar, his wife. "R.B.T." – Richard Baxter Townshend, an actor who could shift from a deep, low voice to a high falsetto. "W.M.B." – William M. Baker, a country squire. "R.P.A." – Richard P. Arnold, a contrasting character within the variations, one of dreaminess and energy. "Ysobel" depicts Isabel Fitton, an amateur viola player. "Troyte" is Arthur Troyte Griffith, an argumentative friend. "W.N." – Winifred Norbury, a gracious older lady. "Nimrod" – August Jaeger, a dear friend of Elgar's. Jaeger is the German for "hunter," and Nimrod is a name drawn from the Bible meaning "mighty hunter." "Dorabella" is the nickname for his friend Dora Penny. "G.R.S." – George Robinson Sinclair, an organist, but the musical picture Elgar creates is more about the man's bulldog. "B.G.N." – Basil Nevinnson, a cellist. The curious notation "***" stands for Lady Mary Lygon, a friend who was leaving England for Australia. "E.D.U." offers a self-portrait; "Edu" was Lady Elgar's name for her husband.

Thomas Taylor Dickey

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BRITISH MASTERS: A CELEBRATION OF HARLAXTON COLLEGE

PROGRAM

Nocturne, Op. 60.....Benjamin Britten
Prometheus Unbound (Shelley) (1913-1976)
The Kraken (Tennyson)
The Wanderings of Cain (Coleridge)
Blurt, Master Constable (Middleton)
The Prelude (1805) (Wordsworth)
The Kind Ghosts (Owen)
Sleep and Poetry (Keats)
Sonnet 43 (Shakespeare)

Gregory B. Rike, tenor
Kelly Sullick, flute; Elizabeth Robertson, English horn
Thomas Josenhans, clarinet; Edwin Lacy, bassoon
Jonas Thoms, horn; William Shaltis, timpani; Erzsébet Gaál Rinne, harp
Carol Dallinger, Fatima Chan, Kitty Savia, Karen Renner, violin
Jeneen Gumula, viola; Jennifer Wingert and Steve Baine, cello; Lee Veazey, bass

INTERMISSION

Variations on an Original Theme, Op. 36 ("Enigma Variations")..... Edward Elgar
Theme – *Andante* (1857-1934)
"C.A.E." *L'stesso tempo*
"R.B.T." *Allegretto*
"W.M.B." *Allegro di molto*
"R.P.A." *Moderato*
"Ysobel" *Andantino*
"Troyte" *Presto*
"W.N." *Allegretto*
"Nimrod" *Adagio*
"Dorabella – Intermezzo" *Allegretto*
"G.R.S." *Allegro di molto*
"B.G.N." *Andante*
"*** – Romanza" *Moderato*
"E.D.U." – *Finale*

University Symphony Orchestra

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Fantasy for Trumpet (1962).....David L. Walters
(b. 1951)

Chelsea Masolak, Trumpet
Kristin Jones, Piano

Morceau Symphonique, Op. 88.....Alexandre Guilmant
(1837-1911)

Emrie Tomaiko, Trombone
Kristin Jones, Piano

Dixit Dominus (1707).....George Frideric Handel
Virgam virtutis (1685-1759)

Alyssa Padilla, Mezzo-Soprano
Joe Luegers, Piano

Concerto in G Minor, Op. 26, No. 1.....Max Bruch
II. Adagio (1838-1920)

Katie Demuth, Violin
Kristin Jones, Piano

Concerto for Trumpet (1969).....Wayne R. Bohrnstedt
I. (b. 1922)

Nick Seibert, Trumpet
Kristin Jones, Piano

Suite pour Saxophone et Piano (1944)..... Paul Bonneau
Improvisation (1918-1995)
Danse des Démons

Candice Murray, Alto Saxophone
Kristin Jones, Piano

Au bord de l'eau, Op. 8, No. 1.....Gabriel Fauré
(1845-1924)

Ali Wreggelsworth, Soprano
Josh Kight, Piano

Preludes I (1910).....Claude Debussy
Danseuse de Delphes (1862-1918)

Meghan Messer, Piano

Thursday, April 7, 2011
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



SCHMIDT OPERA SERIES

ROMAN FEVER

by Robert Ward

SUOR ANGELICA

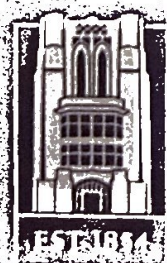
by Giacomo Puccini

Friday, April 8, 2011

Saturday, April 9, 2011

Wheeler Concert Hall

7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

College of Music - Sacred Arts

SCHMIDT OPERA SERIES
presents
ROMAN FEVER AND SUOR ANGELICA

Jon Truitt, director
Kristin Jones, accompanist

Cast:

Roman Fever

Alida Slade
Jenny Slade, her daughter
Grace Ansley
Barbara Ansley, her daughter
Cameriere

Kyrstyn Burns
Apryl Higgins
Angelina Murray
Brittany Griffin
Landon Sholar

Suor Angelica

Sister Angelica
The Princess, her aunt
The Abbess
The Monitress
The Mistress of the novices
Sister Genovieffa
Sister Osmina
Sister Dolcina
The nursing sister
The alms sisters

Alyssa Brooks
Jaclyn Hostettler
Janelle Mulherin
Melanie Bacaling
Jia Yu How
Michelle Nuti
Marjorie Heideman
Ali Wreggelsworth
Kenzie Sweeney
1 – Tyler Samuel
2 – Marjorie Heideman
Ashley Smith

Novice

SYNOPSIS

Roman Fever: on a balcony overlooking the Roman Colosseum, 1920s. Grace Ansley and Alida Slade, two middle-aged American women, are visiting Rome with their daughters, Barbara Ansley and Jenny Slade. Grace and Alida grew up in Manhattan, New York, and were friends from childhood. As the opera begins, the two women compare their daughters and reflect on each other's lives. The daughters arrive in a whirlwind of activity, sharing their experiences of the day and evening plans with two Italian pilots. Alida has high hopes that her daughter Jenny might form a relationship with one of the pilots, a rich Marchese. After the girls depart, Alida reveals a secret about a letter written to Grace on an earlier visit to Rome, many years ago. The letter was purportedly from Alida's fiancé, Delphin, inviting Grace to a rendezvous at the Colosseum. In fact, Alida had written the letter, in an attempt to get Grace out of the way of the engagement by disappointing her with Delphin's absence (and, it is implied, to get Grace sick with Roman Fever). Grace is upset at

this revelation, but reveals that she was not left alone at the Colosseum – she responded to the letter, and Delphin arrived to meet her. After further revelations, the events of the opera are placed in a new context by Grace's startling final statement.

Suor Angelica: in a convent near Siena, Italy, nineteenth century.

The opera opens with scenes showing typical aspects of life in the convent – all the sisters sing hymns, the Monitor scolds two lay-sisters, everyone gathers for recreation in the courtyard. The sisters rejoice because, as the Mistress of Novices explains, this is the first of three evenings that occur each year when the setting sun strikes the fountain to turn its water golden. This event causes the sisters to remember a sister who has died, Bianca Rosa. Sister Genevieve suggests they pour some of the golden water onto her tomb.

The nuns then discuss their desires – while the Monitor believes that any desire at all is wrong, Sister Genevieve confesses that she wishes to see lambs again because she used to be a shepherdess when she was a girl, and Sister Dolcina wishes for something good to eat. Sister Angelica claims to have no desires, but as soon as she says so, the nuns begin gossiping – Sister Angelica has lied, because her true desire is to hear from her wealthy, noble family, whom she has not heard from in seven years.

The conversation is interrupted by the Infirmary Sister, who begs Sister Angelica to make a herbal remedy – Sister Angelica's specialty. Two tourières then arrive, bringing supplies to the convent, as well as news that a grand coach is waiting outside the convent. Sister Angelica immediately becomes nervous and upset. The Abbess chastises Sister Angelica for her inappropriate excitement and then goes on to announce the visitor, the Princess, Sister Angelica's aunt.

The Princess explains that Angelica's sister is to be married and that Angelica must sign a document renouncing her claim to her inheritance. Angelica replies that she has repented for her sin, but there is one thing she cannot offer in sacrifice to the Virgin – the memory of her illegitimate son taken from her seven years ago. The Princess finally informs Sister Angelica that her son died of fever two years ago. Sister Angelica, devastated, signs the document and collapses in tears.

Sister Angelica is seized by a heavenly vision – she believes she hears her son calling for her to meet him in paradise. She makes herself a poison and drinks it, but realizes that in committing suicide, she has committed a mortal sin and has damned herself to eternal separation from her son. She begs the Virgin Mary for mercy and, as she dies, she sees a miracle: the Virgin Mary appears, along with Sister Angelica's son, who runs to embrace her.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

KELCI D. SCOTT

PATRICK RITSCH, PIANO

Saturday, April 9, 2011
Wheeler Concert Hall
1:00 p.m.

PROGRAM

"Mi Chiamano Mimi" from *La Bohème* (1896) Giacomo Puccini
(1858-1924)

Fünf Lieder, Op. 105 Johannes Brahms
1. Wie Melodien zieht es mir (1833-1897)
2. Immer leiser wird mein Slummer
4. Auf dem Kirchhofe

"Adieu notre petite table" from *Manon* (1884) Jules Massenet
(1842-1912)

Stornello (1869) Giuseppe Verdi
"In solitaria stanza" No. 3 from 6 Romanze (1838) (1813-1901)

BRIEF INTERMISSION

"Trees on the Mountain" from *Susannah* (1955) Carlisle Floyd
(b. 1926)

- Hermit Songs, Op.29..... Samuel Barber
3. St. Ita's Vision (1910-1981)
- "Quis non posset" from *Stabat Mater* (1767) Joseph Haydn
(1732-1809)
- "The Jewel Song" from *Faust* (1859) Charles Gounod
(1818-1893)

*Kelci Scott performs this recital in partial fulfillment of the requirements for a
Bachelor of Music degree in performance.
She is a student of Jon Truitt.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL
MERRILL BRADFORD, SOPRANO
KRISTIN JONES, PIANO

Saturday, April 9, 2011
Wheeler Concert Hall
2:30 p.m.

PROGRAM

- "Deh, vieni, non tardar"..... Wolfgang Amadeus Mozart
from *Le nozze di Figaro* K. 492 (1756-1791)
- Erstes Grün Op. 35, No. 4..... Franz Schubert
Aus den östlichenn Rosen Op. 25, No. 25 (1797-1828)
Er ist's Op. 79, No. 24
- My Old Kentucky Home, Good-Night! (1853) Stephen Foster
There are Plenty of Fish in the Sea (1863) (1826-1864)
The Voices that are Gone (1865)
Beautiful Dreamer (1864)
- La Vie en rose (1947)..... Louiguy/Edith Piaf
(1916-1991)/(1915-1963)
- Les Flonsflons du bal (1959)..... Charles Dumont
(b. 1929)
- Hymne à l'amour (1949) Marguerite Monnot
(1903-1961)

Merrill Bradford is a student of Jon Truitt.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL

ALAYNA FAULKENBERG, VIOLIN
KRISTIN JONES, PIANO

Saturday, April 9, 2011
Wheeler Concert Hall
4:00 p.m.

PROGRAM

- Appalachia Waltz for Solo Violin (1996)..... Mark O'Connor
(b. 1961)
- Spiegel im Spiegel* ("Mirror in the Mirror") (1978) Arvo Pärt
(b. 1935)
- Vanishing Point (2005) Joby Talbot
(b. 1971)
- "Theme" from *Schindler's List* (1993) John Williams
(b. 1937)
- Tango ("Por Una Cabeza") (1935) Carlos Gardel
(1890-1935)
arr. John Williams

Alayna Faulkenberg is a student of Carol Dallinger.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



SYMPHONIES OF PSALMS

Tuesday, April 12, 2011
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

UNIVERSITY CHOIR
WITH THE
HARRISON HIGH SCHOOL
CHAMBER SINGERS
NORTH HIGH SCHOOL
VARSITY CHOIR
UE FACULTY, STUDENTS, GUEST
SOLOISTS, AND INSTRUMENTALISTS

PROGRAM

Cantata BWV 131 Johann Sebastian Bach
"Aus der Tiefen rufe ich, Herr zu dir" (1685-1750)

1. Sinfonia and Chorus
 Psalm 130, vs. 1-2
2. Bass Aria with Chorale
 Psalm 130, vs. 3-4/Chorale: "Herr Jesu Christ, du höchstem Gut" vs. 2
3. Chorus
 Psalm 130, vs. 5
4. Tenor Aria with Chorale
 Psalm 130, vs. 6/Chorale: "Herr Jesu Christ, du höchstem Gut" vs. 5
5. Chorus
 Psalm 130, vs. 7-8

University Choir
Orchestra
Jon Truitt, Gregory Rike, soloists

PAUSE

Chichester Psalms (1965) Leonard Bernstein
1. Psalm 108 vs. 2, Psalm 100 entire (1918-1990)
2. Psalm 23 entire, Psalm 2, vs. 1-4
3. Psalm 131 entire, Psalm 133, vs. 1

University Choir
Orchestra
Harrison High School Chamber Singers
North High School Varsity Choir
Raegan Ball, treble solo
Alyssa Brooks, Angelina Murray, Joshua Kight, Michael Salazar, solo quartet

TRANSLATIONS

Cantata BWV 131 - Out of the depths I cry, Lord, to you (sung in German)

1. Chorus Psalm 130, vs. 1-2

Aus der Tiefen rufe ich, Herr, zu dir.
Herr, höre meine Stimme,
laß deine Ohren merken auf
die Stimme meines Flehens!

Out of the depths I cry, Lord, to you.
Lord, hear my voice,
let your ears notice
the voice of my pleading.

2. Arioso Bass and Chorale Soprano Psalm 130, vs. 3-4/Chorale: "Herr Jesu Christ, du höchstem Gut" vs. 2

Bass (psalm):
So du willst, Herr, Sünde zurechnen, Herr,
wer wird bestehen?

Bass:
If you want to count up sin, Lord, who will
withstand you?

Soprano (chorale):
Erbarm dich mein in solcher Last,
Nimm sie aus meinem Herzen,
Dieweil du sie gebüßet hast
Am Holz mit Todesschmerzen,

Soprano:
Have mercy on me with such a burden,
Take it away from my heart,
since you have paid the price for it
on the wood [of the cross] with the pains of
death.

Bass:
Denn bei dir ist die Vergebung, daß man dich
fürchte.

Bass:
For with you is forgiveness, so that we may
fear you.

Soprano:
Auf daß ich nicht mit großem Weh
In meinen Sünden untergeh,
Noch ewiglich verzage.

Soprano:
So that I may not with great sorrow
drown in my sins
nor despair forever.

3. Chorus Psalm 130, vs. 5

Ich harre des Herrn, meine Seele harret, und
ich hoffe auf sein Wort.

I wait for the Lord, my soul waits, and I
hope in his word.

4. Aria Tenor and Chorus Alto Psalm 130, vs. 6/Chorale: "Herr Jesu Christ, du höchstem Gut" vs. 5

Tenor (psalm):
Meine Seele wartet auf den Herrn
von einer Morgenwache bis zu der andern.

Tenor:
My soul waits for the Lord
from one morning watch until the next.

Alto (chorale):
Und weil ich denn in meinem Sinn,
Wie ich zuvor geklaget,
Auch ein betrübter Sünder bin,
Den sein Gewissen naget,
Und wollte gern im Blute dein
Von Sünden abgewaschen sein
Wie David und Manasse.

Alto:
Especially since I in my mind,
as I have for a long time lamented,
am also a troubled sinner,
who is gnawed by his conscience,
and would willingly in your blood
be washed clean from my sins
like David and Manasseh.

9 Chorus
Psalm 130, vs. 7-8

Israel hoffe auf den Herrn;
denn bei dem Herrn ist die Gnade
und viel Erlösung bei ihm.
Und er wird Israel erlösen aus allen seinen
Sünden.

Israel, hopes in the Lord
for with the Lord is grace
and much redemption is with him
and he shall redeem Israel from all his sins

English Translation by Francis Browne

Chichester Psalms (sung in Hebrew)
First Movement
Psalm 108, vs. 2

Urah, hanevel, v'chinot!
A-liah shahai

Awake, psaltery and harp:
I will rouse the dawn!

Psalm 100

Hari'u l'Adonai kol ha'arets.

Make a joyful noise unto the Lord all ye lands.

Iv'du et Adonai b'simha
Bo'u l'fanav bir'nanah.
Du ki Adonai Hu Elohim.
Hu asanu v'lo anahnu.

Serve the Lord with gladness.
Come before His presence with singing.
Know that the Lord, He is God.
It is He that has made us, and not we ourselves.

Amo v'tson mar'ito.

We are His people and the sheep of His pasture.

Bo'u sh'arav b'todah,
Hatseirav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

Come unto His gates with thanksgiving,
And into His court with praise.
Be thankful unto Him and bless His name.
the lord is good, his mercy everlasting
And His truth endureth to all generations

Second Movement
Treble solo and sopranos-Psalm 23

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,

Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.

He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.

Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.

Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

5. Chorus
Psalm 130, vs. 7-8

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denn bei dem Herrn ist die Gnade
und viel Erlösung bei ihm.
Und er wird Israel erlösen aus allen seinen
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And into His court with praise.
Be thankful unto Him and bless His name.
the lord is good, his mercy everlasting
And His truth endureth to all generations

Second Movement
Treble solo and sopranos-Psalm 23

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,

Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.

He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.

Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.

Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Tenors and basses-Psalm 2, vs. 1-4

Lamah rag'shu goyim
 Ul'umim yeh'gu rik?
 Yit'yats'vu malchei erets,
 V'roznim nos'du yahad
 Al Adonai v'al m'shiho.
 N'natkah et mos'roteimo,
 V'nashlichah mimenu avoteimo.
 Yoshev bashamayim
 Yis'hak, Adonai
 Yil'ag lamo!

Why do the nations rage,
 And the people imagine a vain thing?
 The kings of the earth set themselves,
 And the rulers take counsel together
 Against the Lord and against His anointed.
 Saying, let us break their bonds asunder,
 And cast away their cords from us.
 He that sitteth in the heavens
 Shall laugh, and the Lord
 Shall have them in derision!

Sopranos and altos

Ta'aroach l'fanai shulchan
 Neged tsor'rai
 Dishanta vashemen roshi
 Cosi r'vayah.

Thou preparest a table before me
 In the presence of my enemies,
 Thou anointest my head with oil,
 My cup runneth over.

Ach tov vahesed
 Yird'funi kol y'mei hayai
 V'shav'ti b'veit Adonai
 L'orech yamim.

Surely goodness and mercy
 Shall follow me all the days of my life,
 And I will dwell in the house of the Lord
 Forever.

Third Movement

Psalm 131

Adonai, Adonai,
 Lo gavah libi,
 V'lo ramu einai,
 V'lo hilachti
 Big'dolot uv'niflaot
 Mimeni.
 Im lo shiviti
 V'domam'ti,
 Naf'shi k'gamul alei imo,
 Kagamul alai naf'shi.
 Yahel Yis'rael el Adonai
 Me'atah v'ad olam.

Lord, Lord,
 My heart is not haughty,
 Nor mine eyes lofty,
 Neither do I exercise myself
 In great matters or in things
 Too wonderful for me to understand.
 Surely I have calmed
 And quieted myself,
 As a child that is weaned of his mother,
 My soul is even as a weaned child.
 Let Israel hope in the Lord
 From henceforth and forever

Psalm 133, vs. 1

Hineh mah tov,
 Umah na'im,
 Shevet ahim
 Gam yahad

Behold how good,
 And how pleasant it is,
 For brethren to dwell
 Together in unity.

PERSONNEL

Dennis Malfatti, conductor

University Choir

Soprano

Melanie Bacaling
Elisabeth Bombell
Alyssa Brooks
Kyrstyn Burns
Joanna Calahan
Erin Copeland
Jia Yu How
Jessica Hoyer
Kerri Kappler
Audrey Lynn
Kelci Scott
Kenzie Sweeney
Ellyn Washburne

Alto

Brittany Brazinski
Fatima Chan
Samantha Cook
Katie Demuth
Taylor Ely
Jaclyn Hostettler
Moriah James
Angelina Murray
Emily Naas
Alyssa Padilla
Clara Wallace

Tenor

Ibukunoluwa
Araoye
Taylor Droste
Joshua Garrett
William Gehring
Cody Goeppner
Josh Kight
Patrick Litteken
Kyle Picha
Trenton Schneiders
Nick Selting
Landon Sholar
Tyler Simpson
Eric Stoessel

Bass

Joshua Allred
Grant Biggert
Alexander
DiBenedetto
Jake Fisher
Alex Henderson
Gabriel Kinser
Brandon Maldonado
Michael Pugh
Sam Rodriguez
Michael Salazar
Andrew Sherman

North High School Varsity Singers

Andrea Drury, director

Soprano

Meghan Burke
Payton Judd
Selina Coomes
Alex Carey
Lauren Wedding

Alto

Erica Raeber
Alex Wolf
Alison Oldham
Kelsee Spells
Rachel Brown

Tenor

Canyon Cheek
Mitch Angle
Luke Schultheis
Chris Haywood
Chris Lott

Bass

Nick Smith
Caleb Heiman
Bryant Dawson

Harrison High School Vocal Ensemble

Kristi Miller, director

Soprano

Alex Wilkison
Lisa Yanagida

Alto

Brookelle Bailey
Emily Schultheis

Tenor

Jon Gieneart
Andrew McGuire

Bass

Christian Burch
Ryder Burns
Ryan Griggs
Kurt Wasson

Orchestra (Bach)

Violin I

Gared Crawford
Jung Min Shin
Kathryn Savia
Sheryl Schuster

Violin II

Carol Dallinger*
Maria Mastropaolo
Tatianna Dunn

Viola

Craig Bate
Jeneen Gumula

Cello

Jenny Wingert*
Kevin Bate

Double Bass

Lee Veazey*

Oboe

Elizabeth Robertson*

Bassoon

Edwin Lacy*

Organ

Doug Reed*

Orchestra (Bernstein)

Violin I

Gared Crawford
Jung Min Shin
Sheryl Schuster
Maria Mastropaolo
Tatianna Dunn

Violin II

Kathryn Savia
Anne Fiedler*
Lisa Lance
Karren Renner

Viola

Craig Bate
Jeneen Gumula
Carol Dallinger*

Cello

Jenny Wingert*
Kevin Bate
Daisy Bate

Double Bass

Lee Veazey

Harp I

Erszèbet Gaál Rinne*

Harp II

Katharine Denler

Trumpet

Timothy Zifer*
Timothy Groulx*
Nathan Winstead

Trombone

Emrie Tomaiko
Tina Lu'ulua
Ken Steinsultz*

Percussion

Andrew Beasley
Tim Gaisser
Kaitlin Gress
Greg Jukes
Josh Nixon
CJ Ritenour
Bill Shaltis*
Jesse Winningham

*UE faculty member

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Rondeau (1729).....Jean Joseph Mouret
(1682-1738)
arr. Walter Barnes

Amazing Grace.....Traditional American
arr. Luther Henderson

UE Student Brass Quintet
Dalton Bailey and Nick Seibert, Trumpet
Caleb Gorrell, Horn
Travis Guffey, Trombone
Kody Woodson, Tuba

Charanga (1993).....Michael Colquhoun
(b. 1953)

Alyssa Kereki, Flute

Trumpet Sonata (1939).....Paul Hindemith
III. (1895-1963)

Dalton Bailey, Trumpet
Tom Drury, Piano

Syrinx (1927).....Claude Debussy
(1862-1918)

Alyssa Thorp, Flute

Three Madrigals.....Thomas Morley
I. Sing We and Chant We (1595) (c. 1557-1602)
II. April is in My Mistress' Face (1594) trans. John O'Reilly
III. My Bonnie Lass (1595)

UE Low Brass Ensemble

John Goth and Jessica Handy, Euphonium

Tina Lu'ulua, Baritone

Travis Guffey, Andy Riederer and Emrie Tomaiko, Trombone

Kody Woodson and Elizabeth Usrey, Tuba

Concerto in F Major, Op 75.....Carl Maria von Weber
I. Allegro ma non troppo (1786-1826)

Katie Misiak, Bassoon

Beverly Attinger, Piano

Bonnie Brae (2005).....Mark Ford
(b. 1958)

Charles J. Ritenour, Percussion

L'abbandono (1827).....Vincenzo Bellini
(1801-1835)

Shelby Hettinger, Soprano

Beverly Attinger, Piano

"I'm Not a Boy"
from *A Streetcar Named Desire*.....André Previn
(b. 1929)

Landon Sholar, Tenor

Jai Yu How, Piano

"Poor Wandering One"
from *The Pirates of Penzance* (1879).....Arthur Sullivan
(1842-1900)

Tyler Samuel, Soprano

Josh Kight, Piano

Thursday, April 14, 2011
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



BRASS CHAMBER RECITAL

Friday, April 15, 2011
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
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PERSONNEL

Trumpet Ensemble

Timothy Zifer, director

Dalton Bailey
Ian Lynch
Chelsea Masolak
Michelle Nuti
Nick Seibert
Dalton Snyder
Jonathan Vailes
Nathan Winstead

Low Brass Ensemble

Travis Guffey, trombone
Andy Riederer, trombone
Emrie Tomaiko, trombone
John Goth, euphonium
Jessica Handy, euphonium
Tina Lu'uloa, euphonium
Elizabeth Usrey, tuba
Kody Woodson, tuba

Student Brass Quintet

Dalton Bailey, trumpet
Nick Seibert, trumpet
Caleb Gorrell, horn
Travis Guffey, trombone
Kody Woodson, tuba

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BRASS CHAMBER RECITAL

PROGRAM

Remembering the Guthrie (2010*) William F. Funk
*World Premiere (b. 1948)

Static Electricity (1976) Barry Turchen
(b. 1954)

Alleluja (1980) Wolfgang Amadeus Mozart
(1756-1791)
arr. Allen Ostrander

Rag-Time Dance (2003) Scott Joplin
(1868-1917)
arr. David Marlatt

Trumpet Ensemble

Prelude II (1926) George Gershwin
(1898-1937)
arr. J.D. Goble

Three Madrigals Thomas Morley
I. Sing We and Chant We (1595) (c. 1557-1602)
II. April is in My Mistress' Face (1594) trans. John O'Reilly
III. My Bonnie Lass (1595)

Wabash Cannonball (1892) Traditional
arr. James Garnett

Low Brass Ensemble

Rondeau (1729) Jean Joseph Mouret
(1682-1738)
arr. Walter Barnes

Amazing Grace Traditional American
arr. Luther Henderson

Student Brass Quintet

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL
MICHAEL SALAZAR, ORGAN

Saturday, April 16, 2011

Neu Chapel

1:00 p.m.

PROGRAM

- Messe pour les Couvents* (1690)..... François Couperin
(1668-1733)
I. Plein Jeu: premier couplet de Kyrie
II. Fugue sur la trompette: 2e couplet de Kyrie
III. Recit de chromhorne: 3e couplet de Kyrie
IV. Trio à dessus de chromhorne et la basse de tierce: 4e couplet de Kyrie
V. Dialogue sur la trompette du grand clavier, et sur la montre, le bourdon et
le nazard du pos: 5e couplet de Kyrie
- Organ Book III: 12 Etudes for Small Organ (1977)..... William Albright
(1944-1998)
Volume I
III. Scherzo (Chimaera)
Volume II
IV. Jig for the Feet (Totentanz)
- Fantasy and Fugue in G Minor, BWV 542..... Johann Sebastian Bach
(1685-1750)
- Symphonie Gothique*, Op. 70..... Charles-Marie Widor
(1844-1937)
II. Andante Sostenuto
- Choral-Phantasie über "Hallelujah! Gott Zu Loben"* Op. 52, No. 3..... Max Reger
(1873-1916)

*Michael Salazar performs this recital in partial fulfillment of the requirements for a
Bachelor of Music degree in performance.
He is a student of Douglas Reed.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL
KAYLA RYAN, SOPRANO
BEVERLY ATTINGER, PIANO

Saturday, April 16, 2011
Wheeler Concert Hall
4:00 p.m.

PROGRAM

- "V'adoro pupille" from *Giulio Cesare* (1724)..... George Friderick Handel
(1685-1759)
- Il mio bel foco..... Benedetto Marcello
(1686-1739)
- Ständchen, Op. 106, No. 1 Johannes Brahms
Meine liebe is grün, Op. 63, No. 5 (1833-1897)
- Après un rêve (1878)..... Gabriel Fauré
Les Berceaux, Op. 23, No. 1 (1845-1924)
- Ouvre tes yeux bleu (1878) Jules Massenet
(1842-1912)
- "Habañera" from *Carmen* (1875)..... Georges Bizet
(1838-1875)
- "The Black Swan" from *The Medium* (1946)..... Gian Carlo Menotti
(1911-2007)

To Joy, Op 13b Gerald Finzi
(1901-1956)
Let My Song Fill Your Heart (1947) Ernest Charles
(1895-1984)

*Kayla Ryan performs this recital in partial fulfillment of the requirement for a
Bachelor of Music in Music Therapy.
She is a student of Gregory B. Rike.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



PERCUSSION ENSEMBLE

Saturday, April 16, 2011
Wheeler Concert Hall
7:00 p.m.



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PROGRAM NOTES

Pat Metheny Suite

"When one hears the finale, there will be no question why the original arrangement won the DCI competition."

– PAS News

In 1974 Pat Metheny introduced a new voice into the jazz world by replacing the traditional "jazz guitar" sound with rock chords and layering quick, synchronized passages over smooth synthesizer lines and mellow grooves. For these reasons, Beall found Metheny's compositions a natural fit for percussion arranging and decided to arrange one of his songs for a Drum and Bugle Corps competition. Therefore, the Pat Metheny Suite found its beginnings in 2003 with an arrangement based on *The Heat of the Day*, which the Carolina Crown Percussion Ensemble performed and went on to win the D.C.I. percussion ensemble competition. It then seemed natural to expand the idea of Metheny for percussion ensemble, so Beall picked two of his favorite Metheny tunes, *First Circle* and *Letter from Home*, and created a three-movement suite for an ensemble of 10 percussionists. *First Circle* and *Letter from Home* are more traditionally arranged, whereas *The Heat of the Day* features several original passages in addition to his arrangement of Metheny's piece.

– Andy Beall

Music for Mallet Instruments, Voices, and Organ

While working on *Six Pianos* I also began work on another piece that seemed to grow very spontaneously from one simple marimba pattern to many patterns played by different instruments. *Music for Mallet Instruments, Voices, and Organ* was completed in May 1973, and deals with two simultaneous interrelated rhythmic processes.

The first is that of constructing, beat by beat, a duplicate of a pre-existing repeating musical pattern with the second being one or more beats out of phase with the first, exactly as in *Six Pianos*. This then triggers the second process of augmentation of another simultaneous but different repeating musical pattern. The first process of rhythmic construction is performed by marimbas against marimbas and glockenspiel against glockenspiel. These rhythmic constructions, which have the effect of creating more fast moving activities in the mallet instruments, then trigger the two women's voices and organ into doubling, quadrupling, and further elongation the duration of the notes they sing and play. When the marimbas and glockenspiels have built up to maximum activity, causing the voices and organ to elongate to maximum length and slowness, then a third woman's voice doubles some of the short melodic patterns resulting from the combination of the four marimba players, using her voice to precisely imitate the sound of these instruments (exactly as in part two of *Drumming*). During the rhythmic constructions in the marimbas and glockenspiels, the metallophone plays long ringing tones for the same duration as the voices and organ. When the voices and organ get longer, so do the tones of the metallophone. However, a bar of steel over an aluminium resonator tube rings for just so long and then decays into inaudibility so that when the voices and organ have reached their maximum length the metallophone then begins playing rippling sixteenth notes, moving as fast or faster than all the other mallet instruments in combination. After these sections where the voices and organ have reached their maximum length (based on the length of continuous tone a single breath can sustain), the marimbas and glockenspiels begin, one at a time, to abruptly move into unison with each other, thus allowing the voices, organ, and metallophone to begin reducing the length of their sustained tones. This paired process of rhythmic construction-augmentation followed by rhythmic unison-diminution occurs four times in sections marked off by changes in key and meter. The first section is in F dorian 3/4, the second in A-flat dorian 2/4, the third in B-flat natural minor 3/4, and the fourth is an A-flat dominant 11th chord 3/4.

– Steve Reich

PERCUSSION ENSEMBLE

William Shaltis, director

PROGRAM

Pat Metheny Suite (2005) arr. Andrew Beall
1. First Circle (b. 1980)

2. Letter from Home

3. Heat of the Day

Music for Mallet Instruments, Voices, and Organ (1973) Steve Reich
(b. 1936)

Jia Yu How, vocals
Jessica Hoyer, vocals
Angelina Murray, vocals
Kenzie Sweeney, vocals
Ellyn Washburne, vocals
Douglas Reed, organ

PERSONNEL

Percussion Ensemble

Andrew Beasley
Tim Gaiser
Kaitlin Gress
Lydia Maurice
Josh Nixon

C.J. Ritenour
Kevin Ulrich
Jesse Willingham
Nicole Young

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

DAVID RIEDFORD, VIOLIN
ANDREW RIEDERER, TROMBONE

WITH

MICHAEL SALAZAR, PIANO AND ORGAN
TRAVIS GUFFEY, EMRIE TOMAIKO,
AND TINA LU'ULOA, TROMBONE

Sunday, April 17, 2011
Wheeler Concert Hall
1:00 p.m.

PROGRAM

Sonata for Violin and Continuo No. 11
in G Major ("The Resurrection"), C. 100..... Heinrich Ignaz Franz von Biber
(1644-1704)

Andante et Allegro (1948)..... J. Guy-Ropartz
(1864-1955)

Cantabile in D Major, Op. 17..... Niccolò Paganini
(1782-1840)

Sonata No. 6 in C Major (1746)..... John Ernest Galliard
(1678-1749)

Liebesleid ("Love's Sorrow") (1910)..... Fritz Kreisler
Sicilienne and Rigaudon in the style of Francoeur (1910) (1875-1962)

- Equale No. 2 for Trombone Quartet Felix Mendelssohn
(1809-1847)
- Sonata for Violin and Piano in A Major (1886) Cesar Franck
IV. *Allegretto poco mosso* (1822-1890)

*David Riedford performs this recital in partial fulfillment of the requirements for a
Bachelor of Science in music management.
He is a student of Carol Dallinger.*

*Andrew Riederer performs this recital in partial fulfillment of the requirements for a
Bachelor of Music in Music Therapy.
He is a student of Kenneth Steinsultz.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



JAZZ ENSEMBLES SPRING CONCERT

Sunday, April 17, 2011
Wheeler Concert Hall
4:00 p.m.



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JAZZ ENSEMBLES

PROGRAM

- On The Sunny Side of the Street (1930)..... Jimmy McHugh
(1894-1969)
arr. Sammy Nestico
- St. Louis Blues (1914)..... W.C. Handy
(1873-1958)
arr. Mike Collins-Dowden
- Night and Day (1932)..... Cole Porter
(1891-1964)
arr. Dave Wolpe
- It Don't Mean A Thing (1932)..... Duke Ellington and Irving Mills
(1899-1974)
arr. Mark Taylor
- Begin the Beguine (1935)..... Cole Porter
arr. Lennie Niehaus
- Sway (1953)..... Pablo Beltran Ruiz
(1915-2008)
arr. John Berry

UE Jazz Ensemble II

INTERMISSION

- Well, Git It* (1942)..... Sy Oliver
(1910-1988)
arr. Bob Curnow
- Bells In November* (2011)..... Joshua Stallings
(b. 1990)
- Aurora* (2010)..... Dave Mills
(b. 1960)
- Lunchbox and a Frown* (2011)..... Nick Seibert
(b. 1989)
- Sky Dive* (1972)..... Freddie Hubbard
(1938-2008)
arr. Erik Morales

Streetwise (2011) Ian Lynch
(b. 1989)

Sing, Sing, Sing (1936) Louis Prima
(1910-1978)
arr. Mike Lewis

UE Jazz Ensemble I

PERSONNEL

UE Jazz Ensemble II
Renato Butturi, director

Alto Saxophone I Candice Murray	Trumpet I David Schultz	Trombone I Tomaiko Emrie	Piano Ian Lynch
Alto Saxophone Meghan Pund	Trumpet II Mitchell Mower	Trombone II Jessica Handy	Bass Christopher Doran
Tenor Saxophone I Jessica Quinn	Trumpet III Caitlyn Mumm	Trombone III Adam Juncker	Guitar Olivia Trevi
Tenor Saxophone II Emily Nass	Trumpet IV Becky Simpkins	Trombone IV Darrell Megli	Drums Andrew Beasley
Baritone Saxophone Caleb Thompson			Timothy Gaisser, timbales

UE Jazz Ensemble I
Timothy Zifer, director

Alto Saxophone I Meghan Pund	Trumpet I Nathan Winstead	Trombone I Travis Guffey	Piano Joshua Kight
Alto Saxophone II Candice Murray	Trumpet II Nick Seibert	Trombone II Tina Lu'uloa	Bass Josh Stallings
Tenor Saxophone I Caleb Thompson	Trumpet III Dalton Bailey	Trombone III John Goth	Guitar Joe Luegers
Tenor Saxophone II Lucas Keck	Trumpet IV Cassandra Weybright	Bass Trombone Kody Woodson	Drums Josh Nixon
Baritone Saxophone Caleb Gorrell			Timothy Gaisser

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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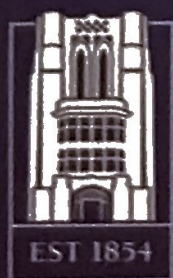
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DEPARTMENT MUSIC



MEN'S AND WOMEN'S CHORUSES KANTOREI

Sunday, April 17, 2011
Neu chapel
6:00 p.m.



UNIVERSITY
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PERSONNEL

Men's Chorus

Tyler Simpson, accompanist

Brandon Miller
Dan David
Paden Gullquist
Travis Johnson
Albert Rubio
Brian Sonderman

Phil Wiandt
Craig Brauner
David Price
Drew Myers
Joe Luegers
Matt Williams

Scott Weaver
Brodie Gress
Jessey Ziebach
Landon Vos
Steven Alsobrooks

Kantorei

Soprano

Alyssa Brooks
Joanna Calahan
Ellyn Washburne

Tenor

Taylor Droste
Cody Goeppner
Kyle Picha

Bass

Alex DiBenedetto
Michael Salazar

Alto

Elizabeth Bombell
Alyssa Padilla
Kelci Scott

Women's Chorus

Michael Salazar, accompanist

Soprano I

Kirby Dawson
Rochele Beckman
Merrill Bradford
Brittany Drossart
Jeneve Dube
Marjorie Heideman
Apryl Higgins
Rachel Hurley
Taylor Paquette
Amy Rabenberg
Tyler Samuel
Sarah Scheiner
Alyssa Stamps
Michaela Tussey

Brittany Griffin
Emily Gutman
Shelby Hettinger
Kerstin Hannah
Mijin Kim
Whitney Lantz
Monica Meisling
Brittany Robinson
Kayla Ryan
Christin Skinner
Kristy-Li Strand
Kayli Warmker

Becky Kafka
Audrey Lancaster
Shelby Phelps
Ashley Smith
Kirsten Yates

Alto II

Jessica Allen
Lauren McMillen
Kristen Medley
Meghan Messer
Kelsey Miller
Janelle Mulherin
Dorothy Sibrel
Ali Wreggelsworth

Soprano II

Elizabeth Crozier
Sandra Dunn

Alto I

Hailey Anderson
Amber Brandenburgh
Victoria Bruner
Melanie Conn
Elizabeth Graper

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

TRANSLATIONS

Gloire immortelle de nos aïeux (Glory and Love to Men of Old)

Glory and love to the men of old,
Their sons may copy their virtues bold,
Courage in heart and a sword in hand,
Both ready to fight and ready to die for Fatherland
Who needs bidding to dare, by a trumpet blown?
Who lacks pity to spare when the field is won?
Who would fly from a foe if alone, or lost?
And boast he was true, as coward might do, when peril is past?
Glory and love to the men of old!
Their sons may copy their virtues bold!
Courage in heart and a sword in hand,
All ready to fight for Fatherland.
Now to home again we come, the long and fiery strife of battle over
rest is pleasant after toil as hard as ours beneath a stranger sun,
Many a maiden fair is waiting here to greet her truant soldier lover,
And many a heart will fail and brow grow pale to hear, to hear the talk of cruel
peril he has run,
We are at home, we are at home,
Glory and love to the men of old...

Cantate Domino (Sing to the Lord a new song)

Sing to the Lord a new song, his praise in the assembly to the faithful. Let Israel
be glad in its maker; let the children of Zion rejoice in their King. Let them praise
this name with tambourine and lyre. (Psalm 149:1-3)

Super Flumina Babylonis (By the Rivers of Babylon)

By the rivers of Babylon there we sat and wept, when we remembered Thee, O
Zion! On the willows in the midst thereof, we hung our harps. (Psalm 136)

No, di voi non vo'fidarmi (No, I do not want to trust you)

No, I do not want to trust you,
blind Love, cruel Beauty.
You lie too much,
like blandishing gods.

Choruses of the Cigarette Girls

1) Smoke rings make their lazy way, softly curling, Softly curling, Skyward they
stray, In a fragrant cloud unfurling. Their perfume pervades the air, gently stealing,
gently stealing, soothing our mind To a mellow pleasant feeling. Those tender words
you lovers say every day fade away! Your promises, too, like the smoke in the blue,
fade away. Smoke rings rise and float away in the blue of the sky. See them curling
and rising and vanish at last in the blue of the sky. See them rise, to the skies!

2) ZUNIGA Now then, now then, what's going on?

CHORUS OF CIGARETTE GIRLS
Come and help! Can't you hear the row?
Come and help! Separate them now.

FIRST GROUP OF WOMEN

Carmen's the one to blame!

SECOND GROUP OF WOMEN

No, no, it wasn't her fault!

FIRST GROUP

It was.

SECOND GROUP

It was not.

FIRST GROUP

It was, it was, she hit her!

She hit her first – we're telling you!

ALL THE WOMEN

Don't listen to their lies, Señor, it isn't
true!

It isn't true!

It isn't true!

SECOND GROUP

Manuelita had said

And she repeated it loudly,

She was going to buy a donkey,

Pedigree, and highly bred.

FIRST GROUP

Carmencita down the room

Retorted as usual, rudely,

"Why do you want to ride a donkey?

You'd look better on a broom!"

SECOND GROUP

Manuelita replied,

"If you ever need a donkey

For a certain little journey,

He'll serve you for such a ride."

FIRST GROUP

"When they take you to the jail

You can ride there like a lady,

Two police behind the donkey,

Swatting flies upon your tail!"

ALL THE WOMEN

Thereupon each of the pair,

Grabbed a great handful of hair,

Grabbed the other by the hair!

ZUNIGA

To hell with them and their argument!
You there, José, just take a couple of men,
Go inside and find out who is causing the
row there!

FIRST GROUP OF WOMEN

Carmen's the one to blame!

SECOND GROUP OF WOMEN

No, no, it wasn't her fault!

etc.

ZUNIGA

Hi, you!

Get all of these women here out of my
way!

ALL THE WOMEN

Señor, señor, don't listen to their lies!

It isn't true! It isn't true!

Go on, get over there

And hold your tongue. Go on, get over
there!

ALL THE WOMEN

It isn't true!

FIRST GROUP OF WOMEN

Carmen's the one to blame!

etc.

SECOND GROUP OF WOMEN

Manuelita's the one to blame!

MEN'S AND WOMEN'S CHORUSES KANTOREI

Dennis Malfatti, conductor

PROGRAM

Let Us Now Praise Famous Men, Op. 35 (1951)..... Gerald Finzi
(1901-1956)

Linden Lea (1901) R. Vaughan Williams
(1872-1958)

Panis Angelicus (c. 1584)..... G. Pierluigi da Palestrina
(1525-1594)

"Gloire immortelle De nos aïeux" from *Faust* (1859)..... Charles Gounod
(1818-1893)

"A British Tar is a Soaring Soul" from *H.M.S. Pinafore* (1878) Arthur Sullivan
(1842-1900)

Men's Chorus

Cantate Domino (1625)..... Heinrich Schütz
(1585-1672)

Super flumina Babylonis (1584) G. Pierluigi da Palestrina

And So it Goes (1983)..... Billy Joel
(b. 1949)
arr. Bob Chilcott

Kantorei

No, di voi non vo'fidarmi, HWV 189 George Frideric Handel
(1685-1759)

The Evening Star Valerie Shields
(b. 1951)

1. The Evening Star

2. Awed by Her Splendor

3. Tonight I've Watched the Moon

4. The Evening Star (reprise)

Alyssa Kerecki, flute

"Choruses of the Cigarette Girls" from *Carmen* (1873)..... Georges Bizet
(1838-1875)

1. Dans l'air nous suivons des yeux

2. Que se passet-il donc là-bas?/Au secours!

Jon Truitt, baritone

Women's Chorus

DEPARTMENT MUSIC



WIND ENSEMBLE

Tuesday, April 19, 2011
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Kenneth Steinsultz, conductor

Piccolo

Sara Graham

Flute

Alyssa Kereki*

Jennifer Wetzler

Elizabeth Stone

Sara Graham

Kerri Kappler

Karrie Anne Skinner

Oboe

Emily Naas*

Hilary Fisher

Emily Wright

Bassoon

Katie Misiak*

Megan Haire

Monica Polston

Clarinet

Stephanie Myers*

Meghan Pund

Kevin Kolar

Virginia Niese

Mandy Sim

Dorothy Sibrel

Bianca Edelhoff

Bass Clarinet

Marie Mumaw

Alto Saxophone

Jon Bolin*

Candice Murray

Tenor Saxophone

Lucas Keck

Baritone Saxophone

Caleb Thompson

Trumpet

Nathan Winstead*

Dalton Bailey

Kristen Sholander

Chelsea Masolak

Nick Seibert

Mitch Mowrer

Horn

Caleb Gorrell*

Jason Salo

Megan Braden

Trombone

Travis Guffey*

Emrie Tomaiko

Tina Lu'ulua

Andy Riederer

Euphonium

Jessica Handy*

John Goth

Tuba

Kody Woodson*

Elizabeth Usrey

Percussion

Kaitlin Gress*

Tim Gaisser

Andrew Beasley

Nicole Young

Josh Nixon

CJ Ritenour

Kaitlyn Knollenberg

*Principal

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PROGRAM NOTES

Pageant

Vincent Persichetti composed *Pageant* in 1953 as a commission by the American Bandmasters Association. A solo French horn begins with a three-note motive that becomes the basis for both sections of the work. The theme slowly develops as instruments are introduced, adding tonal colors. The tempo becomes faster for the second section. The brass and woodwinds take turns with the theme, as the percussion adds color and rhythmic drive to the work.

Angels in the Architecture

Angels in the Architecture was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008. The work unfolds as a dramatic conflict between the two extremes of human existence – one divine, the other evil. The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a nineteenth-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.

This "angel" – represented by the singer – frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light – played by instruments rather than sung – include a traditional Hebrew song of peace ("Hevenu Shalom Aleichem") and the well-known sixteenth century Genevan Psalter, "Old Hundredth." These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light – darkness – light – darkness – light).

Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears – distantly, ominously.

Frank Ticheli

Dances from Crete

This work was commissioned by Timothy Reynish as part of a series of commissions to commemorate his son William Reynish who tragically died in a mountaineering accident in 2001. The world premiere took place at the Royal College of Music in London in November 2003.

Dances from Crete is in four movements and is intended to celebrate the good things in life, drawing much of its material from the dance music from the Greek island of Crete, where many of the ancient Greek myths took place. The first movement, Syrtos, is intended to serve as a portrait of the Minotaur, the famous creature that was half bull, half man, and fed upon young men and women who were sacrificed to him every year before he was killed by the hero Theseus. The character of this movement is harsh and ruthless.

The second movement, Tik, is a more graceful dance based on the sinuous movements of young women, but it is also characterized by a certain roughness – and is in 5/8 time. Tim Reynish writes that “in this movement the whole orchestra should feel the pulse like a Cretan Peasant on the threshing floor.” Following on from this the third movement in a slow 7/4 time is darker in mood and inspired by a steep and perilous walk down the Samaria Gorge – one of the most spectacular of all walks. The movement eventually rises to a triumphant peroration, depicting a welcome plunge into the Libyan Sea. Following distant offstage fanfares the finale, a modern Greek dance, Syrtaki, bursts in with the offstage trumpeters swaggering back on stage playing a deliberately vulgar theme. The music soon becomes very fast and eventually ends in total festive anarchy, although before the final apotheosis the ghost of the Minotaur can briefly be heard joining the party.

Adam Gorb

WIND ENSEMBLE

PROGRAM

Pageant (1953)..... Vincent Persichetti
(1915-1987)

Angels in the Architecture (2008)..... Frank Ticheli
(b. 1958)

Dances from Crete (2003) Adam Gorb
(b. 1958)

I. Syrtos

II. Tik

III. Samaria Gorge

IV. Syrtaki

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Intermezzo in E Major, Op. 116, No. 6.....Johannes Brahms
(1833-1897)

Rochelle Beckman, Piano

Amarilli, mia bella (1601).....Giulio Caccini
(1545-1618)

Haley Anderson, soprano
Kristin Jones, Piano

Jazz Songs (1972).....Betty Roe
Euphonium Dance (b. 1930)

Lauren McMillen, Mezzo-Soprano
Joshua Stallings, String Bass

Sonata No. 3 in C Major for Solo Violin, BWV. 1005.....J. S. Bach
Allegro assai (1685-1750)

Jessie Noland, Violin

Horn Concerto No. 2 in E Major, K. 417.....W. A.
Mozart
Andante (1756-1791)
Rondo

Caleb Gorrell, French Horn

Michael Salazar, Piano

Concertino for Trombone (1837).....Ferdinand David
Andante marcia funebre (1810-1873)
Allegro maestoso

Travis Guffey, Trombone
Kristin Jones, Piano

First Sonata for Flute and Piano (1945).....Bohuslav Martinu
I. *Allegro moderato* (1890-1959)

Elizabeth Stone, Flute
Kristin Jones, Piano

Do Not Go, My Love (1917).....Richard Hageman
(1881-1966)

Christin Skinner, Soprano
Kristin Jones, Piano

"Charmant Papillon" from *Les fêtes vénitiennes* (1710)..André Campra
(1660-1744)

Ellyn Washburne, Soprano
Kristin Jones, Piano

"Faites-lui mes aveux" from *Faust* (1859).....Charles Gounod
(1818-1893)

Jaclyn Hostettler, Mezzo-Soprano
Kristin Jones, Piano

Thursday, April 21, 2011
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



UNIVERSITY BAND SPRING CONCERT

Monday, April 25, 2011
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Timothy Groulx and Kenneth Steinsultz, directors

Flute

Elizabeth Stone
Amber Brandenburg
Shawn Carter
Antoinette Fafara
Sara Graham
Myriah Hunsley
Kendra Morehead
Laura O'Leary
Heather Passey
Alyssa Thorp
Eden Voges
Jennifer Wetzler
Tim Woolston

Piccolo

Sara Graham
Tim Woolston

Oboe

Hilary Fisher
Molli Keller

Clarinet

Meghan Pund
Andrew Beasley
Mary Ann Decker
Elizabeth Hodges
Dorothy Sibrel
Caleb Thompson

Bass Clarinet

Marie Mumaw

Bassoon

Megan Haire
Monica Polston

Alto Saxophone

Jon Bolin
Lucas Keck
Deanna Miller
Candice Murray
Matthew Skaggs

Tenor Saxophone

Kaitlin Blacklock

Baritone Saxophone

Caleb Gorrell

Trumpet

Nick Seibert
Travis Guffey
Ian Lynch
Chelsea Masolak
CJ Ritenour
Kristen Sholander
Jonathan Vailes
Kyle Zoll

Horn

Jason Salo
Dalton Bailey
Katherine Misiak
Elizabeth Usrey

Trombone

Andrew Riederer
Kyle Singer
Emrie Tomaiko

Euphonium

Jessica Handy
Kaitlin Gress
Kristina Lu'ulua
Nathan Winstead

Tuba

Kody Woodson
John Goth

Percussion

Timothy Gaiser
Tiffany Britton
Kaitlyn Knollenberg
Chris McLaughlin
Josh Nixon
Kevin Ulrich
Jesse Willingham
Nicole Young

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UNIVERSITY BAND SPRING CONCERT

PROGRAM

- Sea Songs (1924) Ralph Vaughan Williams
(1872-1958)
- "Butterfly's Ball" from *A Child's Garden of Verses* (2005) Ryan Fraley
(b. 1973)
- The Blue and the Gray (1961) Clare Grundman
(1913-1996)
- "Michigan Morn" from *The Touch of the Earth* (1972) H. Owen Reed
(b. 1910)
- The Light Eternal (1992) James Swearingen
(b. 1953)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



THIRTY-FOURTH ANNUAL GUMBERTS AWARD COMPETITION

Tuesday, April 26, 2011
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PAST GUMBERTS AWARD WINNERS

1979

Richard Dupree, Clarinet

1980

Kevin Wilson, Trumpet

1981

Wendy Davis, Piano

1982

Laura Hape, Soprano

1983

Deborah Henshaw, Piano

1984

Matthew Boatmon, Organ

1985

Mary Heichelbech, Violin

1986

Anne Wilcheck, Clarinet

1987

Matthew Baugh, Organ

1988

Tammy Porter, Clarinet
Jennifer Robb, Soprano

1989

Lee Ann Baldwin, Soprano

1990

Michelle Rakers, Trumpet

1991

Tim Robinson, Guitar

1992

Ginger Jacobs, Mezzo-Soprano
Douglas O'Neill, Organ

1993

Jennifer Statkus, Oboe

1994

Christine Teague, Mezzo-Soprano

1995

Lynne Chenault, Piano

1996

Dana Roy, Piano

1997

Carrie Nix, Soprano

1998

Bryan Pokorney, Bass Trombone

1999

Jennifer Stewart, Clarinet

2000

Ryan Delling, Percussion

2001

Brooke Jerrell, Flute

2002

David Baker, Baritone

2003

Mary Meghan Ott, Mezzo-Soprano

2004

Terry Prough, Mezzo-Soprano

2005

Kristin Fuemmeler, Soprano

2006

Mary Tucker, Flute

2007

Jacob Pence, Baritone

2008

Jaclyn Dauble, Soprano

2009

Elizabeth Gronden, Violin

2010

Ashley Junker, Oboe

GUMBERTS AWARD COMPETITION

PROGRAM

Jig for the Feet (Totentanz) from Organ Book III (1977)..... William Albright
(1944-1988)

"Andante Sostenuto" from *Symphonie Gothique*..... Charles-Marie Widor
Op. 70, No. 9 (1844-1937)

Choralfantasie über "Hallelujah! Gott zu loben" Op. 52, No. 3..... Max Reger
II. Fugue (1873-1916)

Michael Salazar, organ

Three Romances, Op. 94..... Robert Schumann
Nicht schnell (1810-1856)

Hillandale Waltzes (1947)..... Victor Babin
Tempo di Valse. Con Garbo (1908-1972)
Valse Passionee
Valse volante
Valse de bonne humeur

Tributes (1986)..... Geoffrey Bush
To my friend Joseph Horovitz (1920-1998)
To Mr Harold Arlen
To Mr. Artie Shaw

Stephanie Myers, clarinet
Beverly Attinger, piano

Années de Pèlerinage: Deuxième Année (Italie) (1847)..... Franz Liszt
V. Sonetto 104 del Petrarca (1811-1886)

Miroirs (1904)..... Maurice Ravel
III. Une barque sur l'océan ("A Boat on the Ocean") (1875-1937)
Jennifer Nowacki, piano

"Donde Lieta" from *La Bohème* (1896)..... Giacomo Puccini
(1858-1924)

"The Trees on the Mountain" from *Susannah* (1955)..... Carlisle Floyd
(b. 1926)

"The Jewel Song" from *Faust* (1856)..... Charles Gounod
(1818-1893)

Kelci Scott, soprano
Tom Drury, piano

FEATURED ARTISTS

Michael Salazar began his organ career 7 years ago under the direction of Dolores Moran and quickly thereafter acquired the position of organist for All Saints' Anglican Church in Prescott, Arizona. During this time, the Central Arizona Chapter of the American Guild of Organists awarded him a scholarship for his organ lessons. Since then he has held organist positions in Arizona and Indiana. Michael is currently a senior at the University of Evansville where, under the direction of Douglas Reed, he is pursuing an organ performance degree and the Sacred Music Certificate. He has been awarded a certificate of honor from Pi Kappa Lambda, a national music honor society, and was also named the Presser Scholar, an award given to one junior each year who exhibits exceptional musical and academic success. Michael is currently the organist of Trinity Anglican Church and director of music at St. John's United Church of Christ in Boonville. This fall Michael will be pursuing his master's degree at the Yale Institute of Sacred Music.

Stephanie Myers is the daughter of Mark and Janet Myers of Boonville, Indiana. She is a senior music education major. During the past four years, she has participated in the jazz ensemble, played principal clarinet in both the Wind Ensemble and University Symphony Orchestra, and played E-flat and bass clarinet for the Wind Ensemble. She performed with the Evansville Symphonic Band this past summer. Stephanie has been an active member of the Collegiate Music Educators National Conference and has served as the chapter's vice president for the past two years. She was also honored as an Outstanding Future Educator by the University's Department of Education. In the fall Stephanie plans to teach secondary music or math. She is a student of Thomas Josenhans.

Jennifer Nowacki will graduate with degrees in music education and music therapy. She has been active as a collaborative pianist for both instrumentalists and vocalists and has served as accompanist for the University Choir and the Suzuki Violin Program. Also a classical guitarist, she has been a member of the UE Guitar Ensemble and the Evansville Guitar Society Guitar Fest ensemble. She has also been a member of the Women's Chorus. Jennifer is currently president of the University of Evansville Music Therapy Association, having previously held the positions of secretary and public relations. She is also a member of the American Music Therapy Association, Music Educators National Conference, and Sigma Alpha Iota, the national women's music fraternity, where she holds the position of recording secretary. Her academic honors include Dean's List recognition each semester and induction into the Society of Pi Kappa Lambda, the National Music Honor Society. She was the recipient of the 2011 Association for Indiana Music Therapy student scholarship. Jennifer is currently student teaching and will begin a music therapy internship this summer. She is a student of Anne Fiedler.

Soprano **Kelci Scott** has been an active performer both at the University of Evansville and throughout the Evansville community. While at UE, she has been a featured soloist with several ensembles including the University Choir, the UE Men's Chorus, UE Opera, and the University Orchestra. As a member of the UE opera program, Kelci has performed leading roles such a Mimi in *La Bohème*, Fiordiligi in *Così fan Tutte*, Gretel in *Hansel and Gretel*, Nursing Sister in *Suor Angelica*, and Lola in *Gallantry*. In 2009, she made an appearance with the UE Department of Theatre singing the role of Angela in a production of *Parade*. In the community, Kelci has performed with Germania Maennerchor mixed choir and several local churches. She is the choral director at Emmanuel Lutheran Church where she has been directing and coordinating musical projects for over five years. As a competitor, Kelci has won many competitions while at UE. She has won first place in her division for three consecutive years at the Kentucky NATS competition and was named a semifinalist in 2009. Recently completing several auditions for graduate programs, Kelci hopes to attend school in the fall where she will pursue a master's in performance and literature. This summer, she will travel to Des Moines, Iowa, to sing with the Des Moines Metro Opera in the production of Puccini's *La Bohème*. Named the 2011 Vukovich Concerto Competition winner, Kelci will return to Evansville in the fall to perform with the University of Evansville Orchestra. She is a student of Jon Truitt.

TRANSLATIONS

Donde Lieta

From whence she joyously left
at the beckoning of your love,
all alone must Mimì now return
to that empty nest ...
Returning once again
to embroider make-believe flowers.
So farewell, without bitterness.
Listen, listen.
Gather up the few things
that are still scattered about.
Tucked inside my drawer are
that golden bracelet ...
and my prayer book.
Bundle up everything in an apron
and I'll send someone to fetch it.
Only listen – under my pillow
you'll find that pink bonnet ...
If you want – if you'd like to, you should keep it
as a memento of our love.
So goodbye – goodbye, without bitterness.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

The Jewel Song

Ah, I laugh to see myself
so beautiful in this mirror,
Ah, I laugh to see myself
so beautiful in this mirror,
Is it you, Marguerite, it is you?
Answer me, answer me,
Respond, respond, respond quickly!
No, No! it's no longer you!
No...no, it's no longer your face;
It's the daughter of a king,
It's no longer you, etc.
One must bow to her as she passes!
Ah if only he were here!
If he should see me thus
Like a lady
He would find me so beautiful,
Ah! Like a lady,
He would find me beautiful
Let's complete the metamorphosis,
I am late yet in trying
The bracelet and the necklace!
God! it's like a hand
Which is placed on my arm!
Ah, I laugh to see myself so beautiful in this mirror!
Marguerite, it's no longer you
It's no longer your face.
It's the daughter of a king.
One must bow as she passes!

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**University of Evansville
Department of Music Faculty
2010-2011**

Thomas Josenhans
Chairman of the Department

Music Faculty

Renato Butturi – Classical Guitar, Lute, Jazz
Debra Cordell – Music Therapy
Carol Dallinger – Violin, Theory
Thomas Taylor Dickey, DMus – Dir of Orchestra
Anne Fiedler – Piano
Erzsébet Gaál Rinne, DMus – Harp
Timothy Groulx, PhD – Dir of Aces Brass, Music Education
Kristin Jones - Theory
John Jordan, PhD – Music History
Thomas Josenhans, PhD – Chairman of the Department, Clarinet, Saxophone
Edwin Lacy, DMus – Bassoon
Linda Lister – Voice
Dennis Malfatti, DMA – Dir of Choral Activities
Douglas Reed, DMA – Organ
Gregory Rike, DMA – Voice
Elizabeth Robertson, DMus – Oboe
William Shaltis - Percussion
Kenneth Steinsultz, DMA, Dir of Bands, Low Brass
Kelly Sulick - Flute
Jonas Thoms – Horn
Elizabeth Truitt – Voice
Jon Truitt, DMA – Voice, Opera
Garnet Ungar, DMA – Piano
Lee Veazey – String Bass
Richard Williams - Voice
Jennifer Wingert - Cello
Mary Ellen Wylie, PhD – Music Therapy
Timothy Zifer, DMA – Trumpet, Jazz

Music Department Staff

Cindy Jones – Sr Administrative Assistant
Eva Key – Music Admissions Coordinator

Suzuki Violin Program Faculty

Carol Dallinger - Director
Danette Coughlan
Maria Mastropaolo
Sarah Pearce